LINCOLN CITY LIBRARIES
3 3045 01674 8820

PRC

MAR
MOVE OVER,
he new hot art scene is on M

Israel's Last Warrior Makes Peace

JANUARY 4, 1999

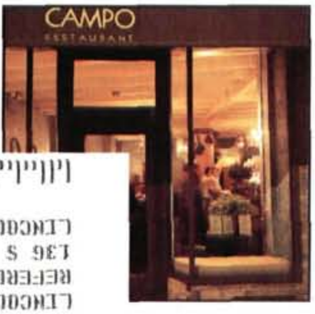
NEW YORK

JAN 2 1999

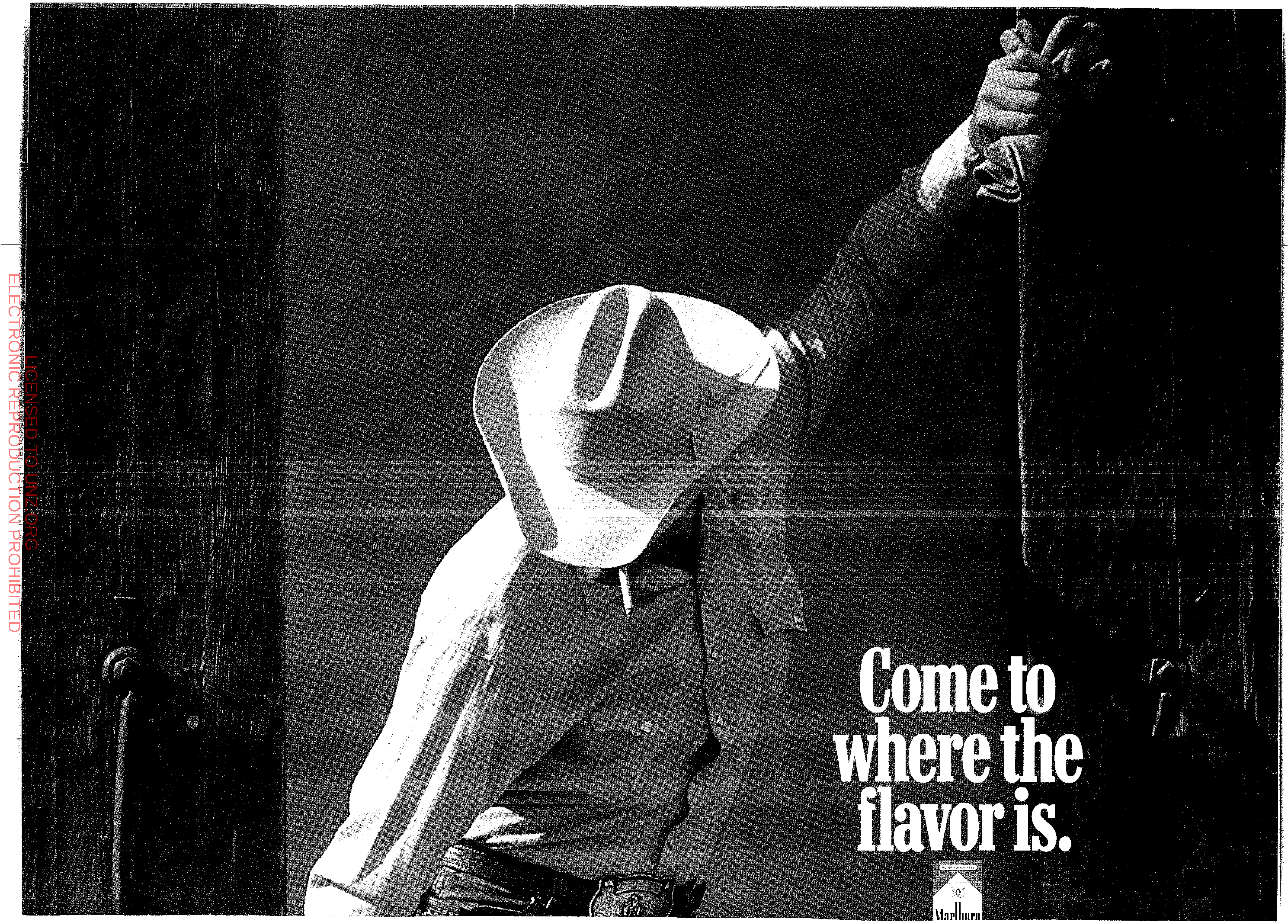
Kitchenette

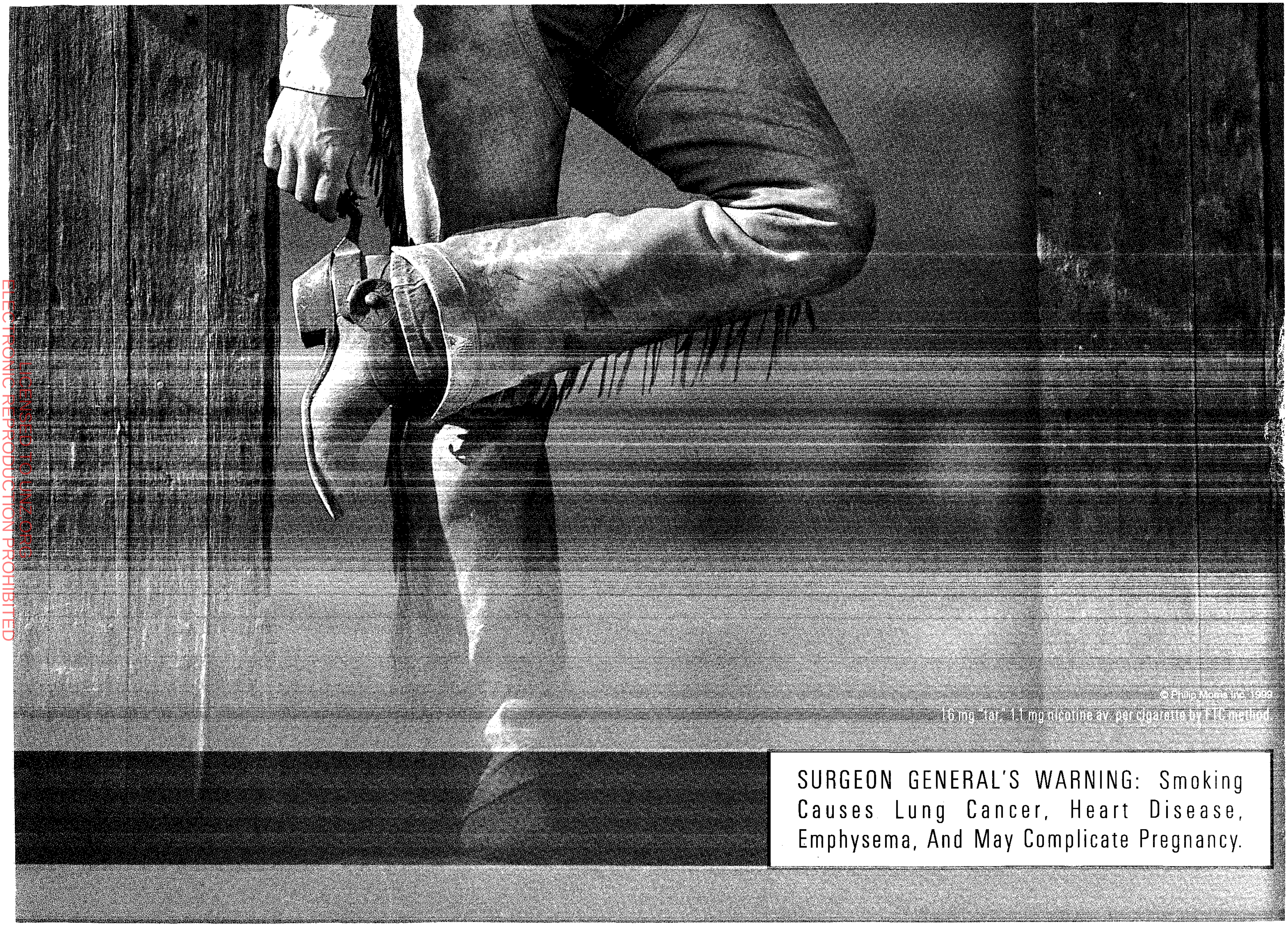
Where to Eat Now 1999

GAEL GREENE'S RESTAURANT GUIDE



#BXBHHCL******* 5-DIGIT 68508
#0136LLREF92 7#590832 46
LINCOLN CITY LIB MAY 31 99
REFERENCE DEPT FFFF
136 S 14TH ST #0027
LINCOLN NE 68508-1801

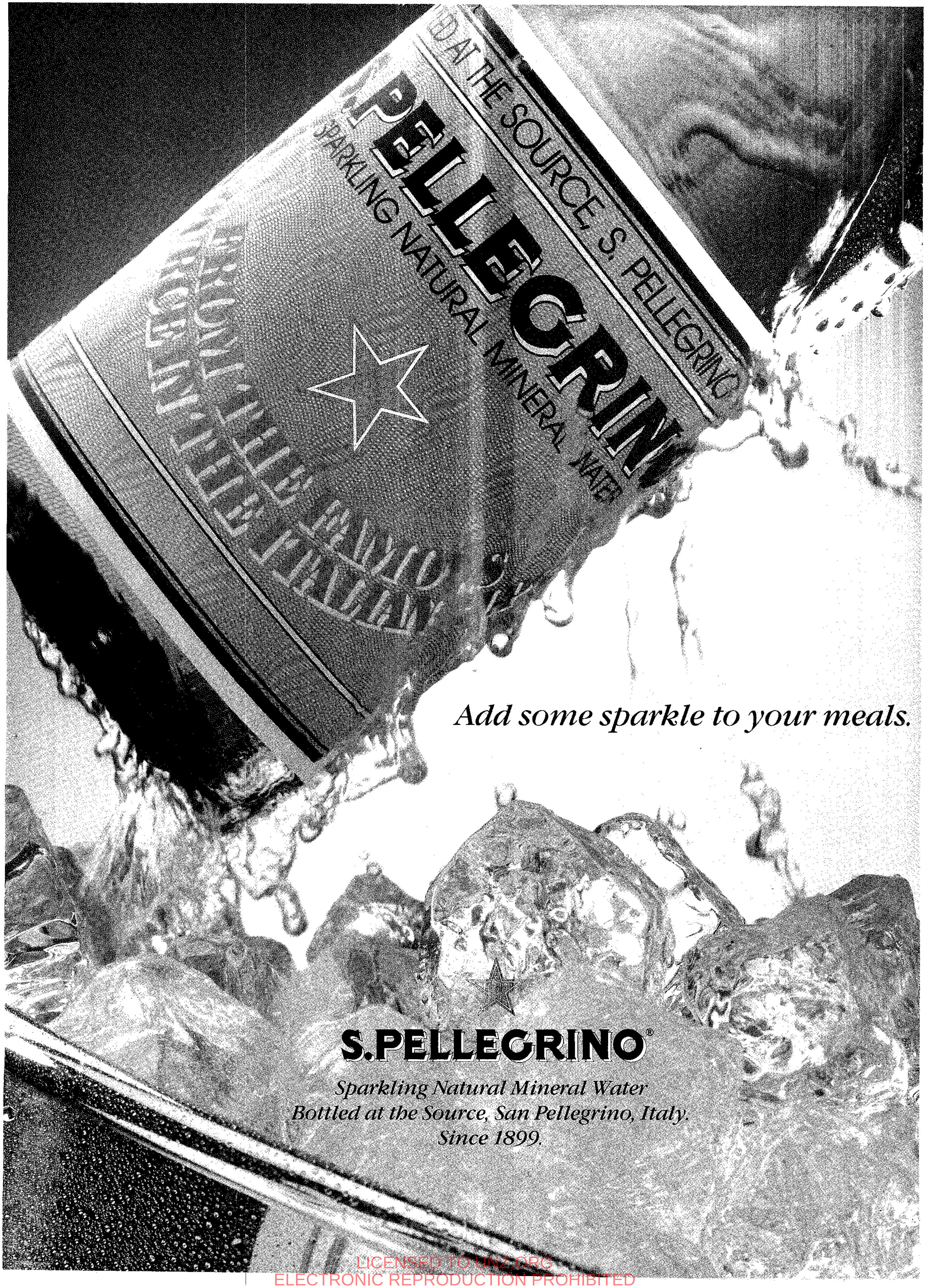

Come to
where the
flavor is.
Marlboro



© Philip Morris Inc. 1999

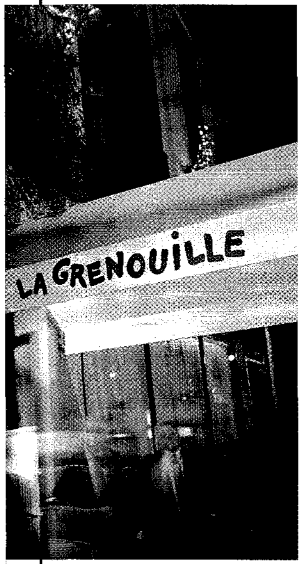
16 mg "tar," 1.1 mg nicotine av. per cigarette by FTC method.

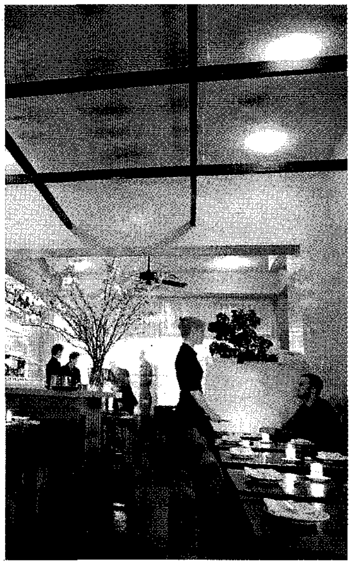
SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

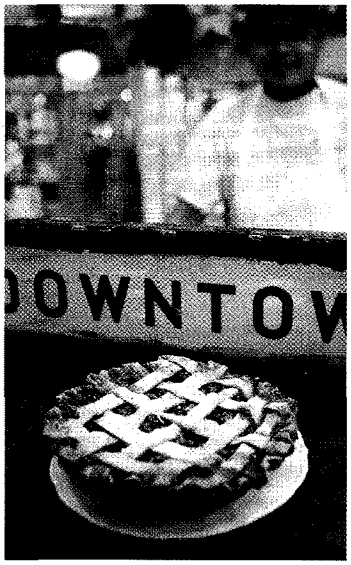

D AT THE SOURCE S. PELLEGRINO
S. PELLEGRINO
SPARKLING NATURAL MINERAL WATER
Add some sparkle to your meals.
S.PELLEGRINO®
Sparkling Natural Mineral Water
Bottled at the Source, San Pellegrino, Italy.
Since 1899.

Contents Jan. 4, 1999

> *"The real first steps to peace are giving the parties something to lose if there is war. If you are mutually interdependent, then why would you disturb that?"*
>
> ARIEL SHARON, PAGE 32







22 In the Best of Taste

By Gael Greene

Sussing out the elusive arepa, reveling in the new Asian fusion, weeping over pig's feet and beef cheeks, Gael Greene surveys the city's culinary landscape and renders her definitive assessment of the state of our kitchens for 1999.

32 The Peacemaker

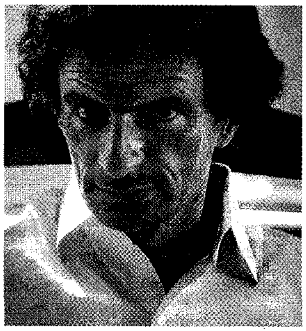
By Lucinda Franks

After fifteen years in the political desert, Ariel Sharon has returned, the conciliator behind the Wye accords. The legendary general and superhawk emerged as the unlikely confidant of Clinton and Netanyahu, while courting younger Palestinian leaders (though notably *not* Arafat). An exclusive interview with the Israeli foreign minister.

38 Being There

By Laurie Steiber

They frequented Plato's Retreat and Hellfire; her words showed up in his fiction. Jerzy Kosinski's lover for four years and intimate for the last decade of his life, Steiber wasn't surprised when he committed suicide, as her account of life with the haunted genius reveals.



Gotham

11 Dear departed icons; Albanians in the classroom

15 Gotham Style

Highbrow love songs; Catholic fashion statements

Departments

16 The National Interest
Dana Milbank

Bill Bradley's back in the game—is it too late to matter?

Marketplace

44 Best Bets
Corky Pollan

Color for the table and the torso

46 Smart City
Edith Newhall

Buzzing East Side art galleries are a cut above, if not cutting edge

50 Sales & Bargains
Shyama Patel

Designer Pixie Yates's home pampering tricks

The Arts

52 Movies
Peter Rainer

Thin Red Line is more poem than war story; Hanks and Ryan together again

68 Theater
John Simon

Parade's a powerhouse, not a punchline; *Blue Room*'s ice-cool

70 Art
Mark Stevens

Kiefer confronts Germany's past

72 Classical Music
Peter G. Davis

Powder Her Face proves young Thomas Adès isn't overrated

74 Dance
Tobi Tobias

Redha's S&M-flavored eye candy

75 Television
John Leonard

A ripping adaptation of Dickens

Cue

77 Poets go the distance; Savion Glover's last dance; cooks' gifts

Misc.

Letters 6
Intelligencer *by Beth Landman Keil and Deborah Mitchell* 9
***Guardian* Crossword** 120
'Cue' Crossword *by Maura B. Jacobson* 120
Classified 110
Strictly Personals 117

Visit newyorkmag.com

Now online: story archives, plus Web exclusives including "Vanessa Takes Manhattan" (our daily event pick), "Stephanie's Surf Report" (our daily Website pick), "Cheap Thrills" (our daily deal), and interactive "Strictly Personals."

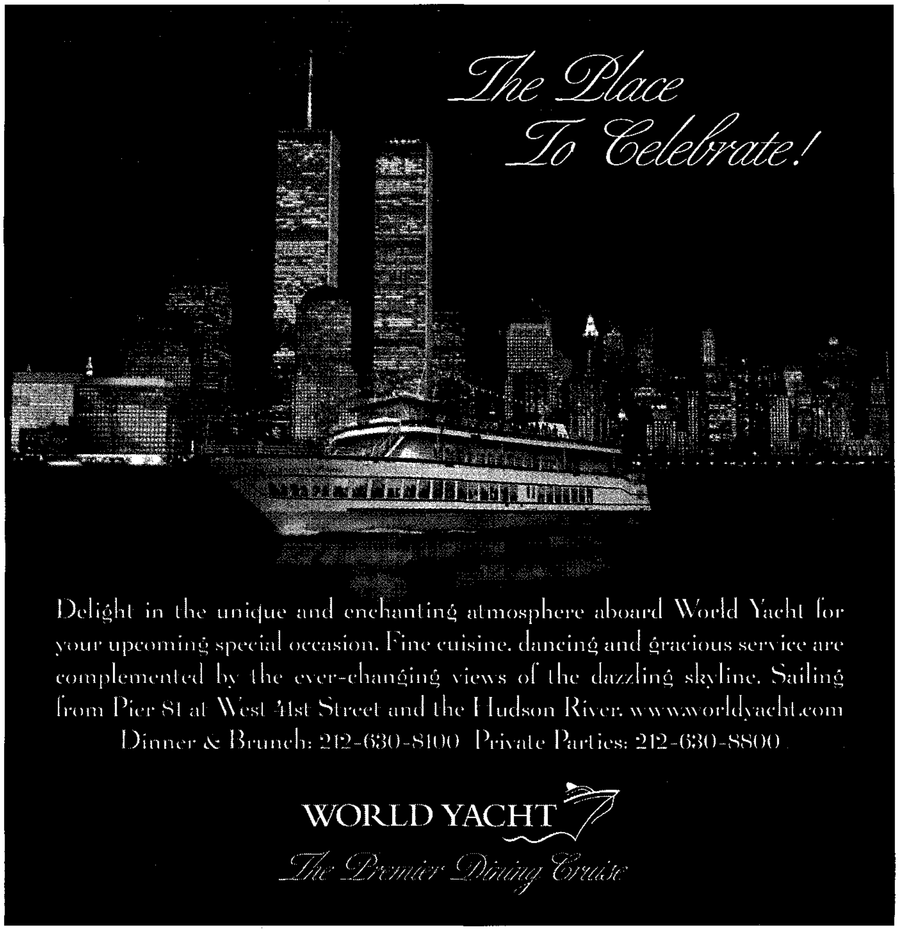
JAN. 4, 1999—VOL. 31, NO. 50. Periodicals postage paid at New York, New York, and additional mailing offices. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by PRIMEDIA Magazine Corporation, 444 Madison Avenue, New York, New York 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

Photographs: clockwise from top left, Robert Wright; Kenneth Chen (2); Sylvia Plachy.

Cover: Clockwise from top right, photographs by Kenneth Chen (5); Robert Wright (2); Mark Seelen.

BRISTOL PLAZA
Better than a Hotel
Luxury suites, elegantly furnished with daily maid & linen service.
Complimentary membership for Pool & Health Club. Available on long or short term leases.

BRISTOL PLAZA
210 EAST SIXTY-FIFTH STREET, NEW YORK, NY 10021
TELEPHONE 212.826.9000 FAX 212.753.7905



Delight in the unique and enchanting atmosphere aboard World Yacht for your upcoming special occasion. Fine cuisine, dancing and gracious service are complemented by the ever-changing views of the dazzling skyline. Sailing from Pier 81 at West 41st Street and the Hudson River. www.worldyacht.com
Dinner & Brunch: 212-630-8100 Private Parties: 212-630-8800

WORLD YACHT
The Premier Dining Cruise

NEW YORK

EDITOR-IN-CHIEF
Caroline Miller
MANAGING EDITOR Sarah Jewler
EXECUTIVE EDITOR John Homans
DESIGN DIRECTOR
Mark Michaelson
PHOTOGRAPHY DIRECTOR
Margery Goldberg
FASHION DIRECTOR
Sally Singer
FEATURES EDITORS
Simon Dumenco, Phoebe Eaton, Jeremy Gerard
Mark Horowitz, George Kalogerakis, Maer Roshan
SENIOR EDITORS
Hugo Lindgren, Jessica Lustig, Matthew Weingarden
CONTRIBUTING EDITORS
Susan Brenna, Lily Burana, Nina Burleigh
Rene Chun, Peter G. Davis, Alan Deutschman
Nikki Finke (West Coast Editor), Katherine Eban Finkelstein
David France, Samuel G. Freedman, Ralph Gardner Jr.
Meryl Gordon, Gael Greene, Michael Gross
Peter Hellman, Tony Hendra, Craig Horowitz
Karrie Jacobs, Mark Jacobson, Maura B. Jacobson
Peter Kaminsky, James Kaplan, Beth Landman Keil
Walter Kirn, Andrew Kirtzman, Eric Konigsberg
John Leonard, John Lombardi, Mary Ann Madden
Deborah Mitchell, Peter Rainer, Hal Rubenstein
Nancy Jo Sales, John Simon, Christopher Smith
Mark Stevens, James Surowiecki, Tobi Tobias
Michael Tomasky, Alex Williams, Michael Wolff
CULINARY EDITOR Gillian Duffy
BEST BETS EDITOR Corky Pollan
INTERIOR DESIGN EDITOR: Wendy Goodman
PRODUCER, SPECIAL PROJECTS
Jordan Schaps
SALES & BARGAINS EDITOR: Shyama Patel
ASSISTANT MANAGING EDITOR
Robert Patronite
STAFF WRITERS
Sarah Bernard, Barbara Ensor, Patricia Falvo
Vanessa Grigoriadis, Robert Kolker, Alexandra Lange
Edith Newhall, Robin Raisfeld, Jennifer Senior, Ethan Smith
ASSOCIATE EDITOR
Christopher Bonanos
ASSISTANT EDITORS
Ariel Levy, Claire Perrault, Michael Steele, Clay Thurmond
REPORTERS
Maura Egan, Sam Grobart
Boris Kachka, Hunter Kennedy, Erika Kinetz
ASSISTANT TO THE EDITOR-IN-CHIEF: Amy Boshnack
EDITORIAL ASSISTANTS
Laura Georgio, Logan Hill, Brett Kelly, Nicholas Meyer
FASHION ASSISTANT: Lynn Levoy

ART DIRECTOR: Michael Picón
ART PRODUCTION DIRECTOR: Eugene R. Tooman
PICTURE EDITOR: Helen Cannavale
ASSOCIATE ART DIRECTOR: Michele Parrella
ASSISTANT ART DIRECTOR: Anton Ioukhnovets
ASSISTANT PICTURE EDITOR: Cornelia Jackson
DESIGNER: Cara Dubroff
ART DEPARTMENT MANAGER: Ruth Silbert
ART STAFF
Steven Davis, Gerald Echevarria, Petros Petrou
COLOR PRE-PRESS MANAGER: Alejandro Gomez

INFORMATION SYSTEMS DIRECTOR: Daniel J. Smith
DESKTOP SYSTEMS ANALYSTS
Patrick Cullen, Edward Rivera

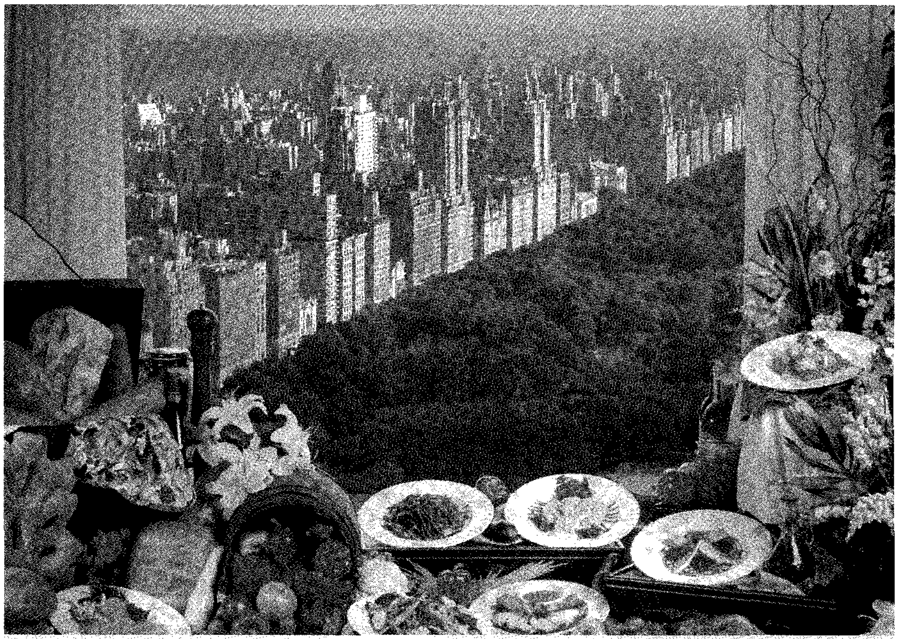
PRODUCTION DIRECTOR: James B. Reffler
ASSOCIATE PRODUCTION DIRECTOR: Robert P. Wilkey
PRODUCTION MANAGER: Joel H. Bernardo
PRODUCTION COORDINATOR: Jason M. Sussman
EDIT/PRODUCTION CLOSE COORDINATOR: Mia H. Tran

newyorkmag.com
EDITORIAL DIRECTOR: Simon Dumenco
ASSOCIATE PRODUCER: Stephanie Saulmon
ASSISTANT PRODUCER: Angie Maximo

The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, Smart City, The Sporting Life, The Underground Gourmet, and The Urban Strategist. **Copyright © 1998 by PRIMEDIA Inc. All rights reserved.** All requests for permissions and reprints must be made in writing to Reprint Management Services, 147 West Airport Road, P.O. Box 5363, Lancaster, PA 17606-5363; reproduction without permission is strictly prohibited. *New York* Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of PRIMEDIA Inc.: William F. Reilly, Chairman and CEO; Charles G. McCurdy, President; Beverly C. Chell, Vice-Chairman and General Counsel.

NEW YORK

PUBLISHER
Amy R. Churgin
ASSOCIATE PUBLISHER
Alan Katz
BUSINESS DIRECTOR: Betsy Cronen
ADVERTISING MANAGER: Ginger Sutton
RETAIL MANAGER: Stefanie Feidelson
SALES REPRESENTATIVES
Shari Beeber, Jennifer Fishman, Hollis Fuller
Jana Hollingshead, Kira Krieger, S. Nina Leone
Caryn Ormsten, Claudia Ryan
Susan Sagan, Ron Stern, Leslie Weiss
ASSISTANT TO THE PUBLISHER: Debra M. Brown
SALES ASSISTANTS: Alicia Cooke, Colette Dinneen
Melissa Fox, Sharon Graber, Jaime Ringel
Lisa Salomon, Lainie Spierer
MIDWEST MANAGER: Sasha Mayoras, 312-616-1895
DETROIT: Traci Lorio, 248-353-2537
CALIFORNIA: SD Media, 310-264-7575
SOUTHEAST: Robert H. Stites, 770-491-1419
FRANCE/UK: S & R Media, 011-33-1-47-61-08-26
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-02-31-16-62
HONG KONG: Pacific Asia Media, 011-852-834-6128
ADVERTISING SYSTEMS MANAGER: Sharon Y. Quinn
COORDINATORS: Kathy Ferguson, Aimee Melenciano
CREATIVE SERVICES DIRECTOR
Beverly Hood Allen
PROMOTION DIRECTOR: Michael D. Small
SPECIAL EVENTS DIRECTOR: Gerry Napoli
SPECIAL SECTIONS: Christy Casamassima
MERCHANDISING: Tasha J. Cook
PRODUCTION: Heather J. Karp
ART DIRECTOR: Ilene Segal
SENIOR DESIGNER: Robyn Lash
DESIGNER: Rachel Meltzer
ASSISTANTS: Mary Ambrosavage, Stefanie Shore
RESEARCH AND MARKET DEVELOPMENT DIRECTOR
Eileen P. Ronan
SENIOR RESEARCH ANALYST: Christine McKaba
RESEARCH ANALYST: Peter R. Chiacchiaro
INFORMATION SERVICES DIRECTOR: Valerie Taylor
VICE-PRESIDENT, GROUP CLASSIFIED DIRECTOR
Nancy J. Fedder
CLASSIFIED MANAGER: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANT: Sarah Seroussi
SALES REPRESENTATIVES: Mark Bristow
Theresa Bunce, Kendra Callahan, Kristen Cappadona
Tim Hyde, Wendy Pusey, Alexandra Singerman
STAFF: Denise Fowler, Heather Schultz, Greta Turken
DIRECTOR, RENEWALS: Joyce Swingle
DIRECTOR, PLANNING: Diana DeFrate
ASSOCIATE DIRECTOR, PLANNING: Anne Loganbuhl
DIRECTOR, FULFILLMENT: Holly Panfilio
DIRECTOR, SINGLE COPY SALES: David G. Algire
GROUP CONTROLLER
Clio D. Alexiades
CONTROLLER: Deborah L. Sheffey, CPA
ASSISTANT CONTROLLER: Howard Zarabet
MANAGER OF SPECIAL PROJECTS: Carmine Tiero
STAFF ACCOUNTANT: Pranita Sarabjit
A.P. SUPERVISOR: Kathleen Marney
COLLECTIONS MANAGER: Susan Haridas
STAFF: Maribel Lopez
OFFICE SERVICES MANAGER
Mary Ann McCarthy
STAFF: Esther Gillyard, Priscilla Hood
Joseph Markfelder, Sarah Wigfall
PRIMEDIA INC.
CHAIRMAN AND CEO: William F. Reilly
PRESIDENT: Charles G. McCurdy
VICE-CHAIRMAN: Beverly C. Chell
PRIMEDIA CONSUMER MAGAZINES
PRESIDENT AND CEO: David Tanzer
EXECUTIVE VICE-PRESIDENT AND PRESIDENT,
ADVERTISING AND MARKETING: Janice Grossman
SENIOR VICE-PRESIDENT AND CFO: Linda C. Jenkins
VICE-PRESIDENT, NEW MEDIA: David Cohen
VICE-PRESIDENT, SYSTEMS: Robert M. Cummings
VICE-PRESIDENT, MANUFACTURING: Edward J. Egan
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore
VICE-PRESIDENT, SINGLE COPY SALES: Mark A. Peterson
VICE-PRESIDENT, HUMAN RESOURCES: Elizabeth F. Rosini

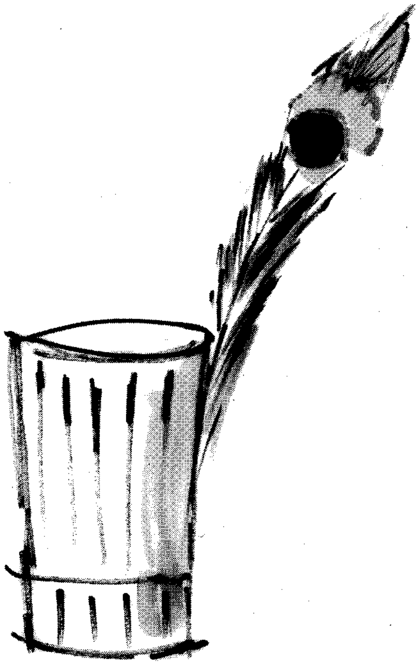


OUR SUNDAY BRUNCH
COMES HIGHLY RECOMMENDED.

You may not want to take your eyes off the spectacular scenery, but if you do, you'll see why Zagat has called our Sunday Brunch the best in New York. At our "Marketplace in the Sky" you'll enjoy the fantastic cuisine of the Halcyon from the Penthouses of the RIHGA Royal Hotel. Reservations 212.468.8888

Halcyon

151 West 54th Street, New York NY 10019



Just in case you missed
The New York Times
review of Peacock Alley
and our exciting
new chef
Laurent Gras,
here's a quick
summary:

★ ★ ★

"The three best meals
I have had this year
have all been
at the same
restaurant.
Peacock Alley."
-Ruth Reichl

PEACOCK ALLEY

THE WALDORF=ASTORIA 301 PARK AVENUE, NEW YORK 212.872.4895

LETTERS JANUARY 4, 1999

Bad Girls

Distaste for the cellphones, stilettos, and back-stabbing ways of New York's powerful young publicists—especially in contrast to the sick children's courage.

WOW, I GUESS MEAN JUNIOR-HIGH girls *don't* all end up pregnant at 15—they end up controlling New York City nightlife ["Welcome to the Dollhouse," by Vanessa Grigoriadis, December 7]! And who says those inhuman sorority-initiation pranks are all for naught? This article was one of the most depressing accounts of human shallowness I've ever read ("Page Six" doesn't hold a candle)—infinite kudos to Grigoriadis for letting the girls' (and I do mean *girls*) heart-wrenching vacuousness speak for itself. Let's just hope they don't dig their manicured nails in too deep and blacklist this terrific journalist from Veruka.

R. Schuman
Manhattan

THEIR EGOS ARE AS LARGE AS THEIR DADDIES' Rolodexes, so it's easy to see how the "Power Girls" miss the cruelty in playing with people's lives. Did they really think they were doing Alice Larkin a favor by saving her from her tawdry life as a salesgirl? They're financial success stories, all right, by sheer virtue of family connections and high-profile lifestyles; but it seems like they slept through Humanity 101.

K. Carlstrom
Manhattan

LARA, ALLY, LIZZIE, LAUREN, JENNIFER, Elizabeth, and Shari have all been friends and colleagues of mine for many years. I can assure you that all of these women are intelligent, articulate, savvy, and gutsy business people who have more business acumen than most Harvard Business School graduates I have met. They are the Linda Wachners, Geraldine Laybournes, and Sherry Lansings of the next generation.

James Deutch
President of Production
Fashion Network Television
Manhattan

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@aol.com. Please include a daytime phone number.*

I WAS DEEPLY SADDENED BY WHAT I READ in "Power Girls." That writer and publicists alike would want to wield their "power" to promote so many caustic untruths about a painful situation borders on the sick. For the record, never mind that Ms. Larkin was not a Betsey Johnson salesgirl, she is not some demented social experiment nor a construct of Liz Cohen's or Lara Shriftman's P.R. As to the real issues that led to the breakup of my marriage, I accept full responsibility for them and they remain between me and my ex-wife. My heart goes out to all of our families, whose wounds have now been aggravated.

Adam Cahan
Manhattan

REGARDING JENNIFER POSNER'S COMMENT about black publicists—my publicist for the past five years has been Miguel Baguer, who works for Columbia Records, the hardest-working Latino in the business. As far as anyone telling me to "shut up, sit down, do what I say," my question is, when was the last time they read a history book to see that the days of slavery are over? Instead of stooping to the level of two girls who had a little too much to drink, I would like to say, "Why can't we all just get along?"

Wyclef Jean
Manhattan

AHH, NEW YORK AT THE END OF THE MILLENNIUM. Nice to know that I spent three years at law school and accumulated thousands of dollars in debt only to be (dramatically) outearned by a bunch of 25-year-olds good at using cell phones. When the market crashes, these gals will be adding a new category to their 10,000-entry Rolodexes: temp agencies.

Michael Gudzy
Montclair, N.J.

I THINK ALLY B. MAY HAVE MISSED THE point of *Breakfast at Tiffany's* (does she understand how Holly Golightly made a living?). Furthermore, her contention that now she's "just like" Audrey Hepburn because she has the "fur-lined coats and the big glasses and the glamorous life" brings to mind a scene from the film *Working Girl:* In it, Joan Cusack's character rather pointedly tells Melanie Griffith, "Sometimes I sing and dance around the house in my underwear. Doesn't make me Madonna." Amazing.

Regina Joskow
Jersey City, N.J.

LIZZIE GRUBMAN ET AL. ARE PIKERS COMpared to that *Über*–power girl Becky Sharp. May I suggest that the ladies pack—along with their Prada stilettos—a copy of *Vanity Fair* [the novel] to read in South Beach this winter? They can learn a trick or two from Becky. She, too, was vulgar and grasping, but at least she had charm—and a reasonable command of the English language. Shame on you for devoting two articles (in addition to the above, "She's Gotta Have It," also by Vanessa Grigoriadis) to the mindless accessories of *faux* power, and only one ("Painful Choices," by Susan Brenna) to the real thing: strength.

Susan Turner Pohlmann
Manhattan

THE COVER HEADLINES OF YOUR DECEMBER 7 issue were switched. Surely "Sick Children" refers to the manipulative, superficial, and hedonistic publicists featured in the cover story, while "Power Girls" was meant to describe Kara Ramos, Danielle Salvatore, and Liza Lister, who, facing dire illness and death, have displayed more strength of character than all the glamour girls put together. Was the juxtaposition of these articles editorial brilliance or mere accident?

Rebecca Dayton and Virginia Hiland
Cornwall, Ver.

TO PARAPHRASE SHAKESPEARE: THE FIRST thing we do, let's kill all the publicists.

Carmela Ciuraru
Manhattan

Second Opinion

MICHAEL WOLFF'S ARTICLE ON MY INvolvement with the *Daily News* made for interesting reading ["Media: The *Me* in Media," December 7]. Since he spoke to neither Ed Kosner nor myself, the article did give me an opportunity to learn from someone completely new to my life about my motives. Fred Drasner and I have spent six years trying to strengthen the *Daily News*. To that end we have spent about $200 million on a new plant and on the editorial product. To the cynics, this may seem to be an expenditure in the pursuit of vanity, but I can assure you for that sum of money I could have done many different things to suit the limited purposes that you would call vanity.

The fact is, the paper has improved and is now viable both editorially and financially—despite the fact we had to take it out of bankruptcy. Kosner was hired because we believe he is an outstanding editor who has mastered the ability of designing an editorial product that connects with its readership.

Mortimer B. Zuckerman
Chairman and Publisher, Daily News
MANHATTAN

Andy's Remains

PAUL ALEXANDER ASSERTS THAT THE Andy Warhol Foundation has valued its art collection at "much less" than unnamed "art-world observers" ["The Culture Business: Warhol and Peace," December 14]. However, he fails to report that every year, the foundation obtains and submits to the IRS an independent appraisal of its inventory and that no complaint has ever been made by the IRS about these annual reports. The foundation's recent agreement with the Charities Bureau contains only positive measures, notably a new financial schedule to the foundation's annual audit that details its operating expenses by function. The analysis shows that two thirds of the foundation's ongoing costs are attributable to the conservation, storage, exhibition, and sale of the foundation's collection.

As for Alexander's negative comments about Archibald Gillies, the foundation's president, they are not shared by the arts and foundation communities, nor by the foundation's board of directors, which recently and unanimously extended Mr. Gillies's present term of office until 2001.

Anthony M. Solomon,
Chairman of the Board,
The Andy Warhol Foundation for the Visual Arts
MANHATTAN

Corrections November 30's "Cue: Mix" neglected to credit Barton Benes as the creator of the "palette of pills" pictured in the section. In addition, the "Smart City" feature should have included the general YMCA number, 630-YMCA. In December 21–28's "Smart City: The Navigator," the phone number for Eleanor Wong Designs was incorrect. It is 941-7200.

The shrimp is rock. The music is jazz.

540 PARK

Dinner served nightly. Three-course prix fixe, $32.50, 6–7 P.M.
Jazz served Wednesday, Thursday, and Friday, 6–10 P.M.

Comfort cuisine in a contemporary style.
540 Park Avenue at The Regency 212-339-4050

FINDING THE RIGHT INTERIOR DESIGNER IS DIFFICULT!
LET US SELECT ONE FOR YOU.

SGH Designs Inc.

Judy Block has been featured in The New York Times, Interior Design, House Beautiful and Newsday.

Call Ms. Block at the D.R.S. to preview the work of design professionals in the privacy of your home or office.

Designer Referral Service
OF NEW YORK, LTD

212 971-9681 • 914 234-0190

Divine Bar

WINE • BEER • TAPAS
BAR & CIGAR LOUNGE

60 wines by the glass or taste

Creative list of over 40 international beers

Delectable tapas menu paired perfectly with complimenting wines in a prix fixe

244 East 51st Street
(Between 2nd & 3rd Aves)
212.319.WINE

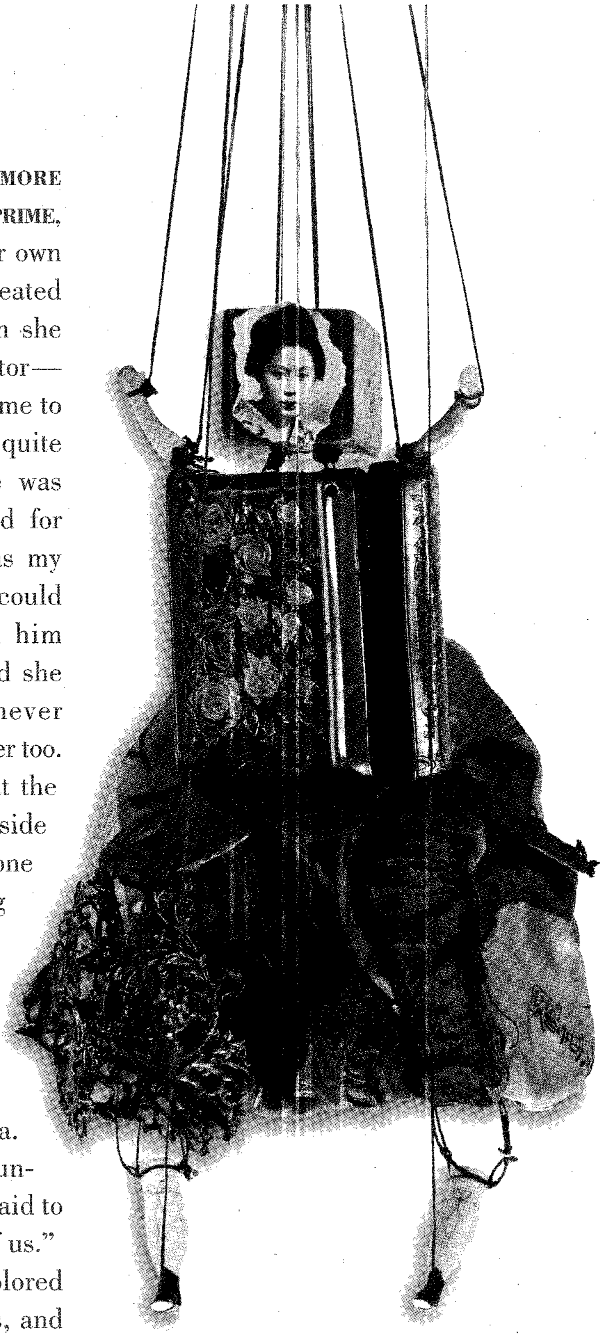
AND

Near The World Financial Center
at
55 Liberty St/corner Nassau St.
212.791.WINE

KOHINA TURNED OUT TO BE AN EVEN MORE CELEBRATED GEISHA THAN I WAS IN MY PRIME, but I don't think she ever recognized her own beauty. She never understood why men treated her the way they did. I remember when she was an apprentice, there was a certain actor—let's call him Mr. Ikeda—who used to come to the Gion district all the time. He was quite popular among the geisha because he was rarely moody, but he never once asked for me—until, that is, I took on Kohina as my younger sister and began to train her. I could tell from the start that Kohina found him enchanting: she'd seen all his films, and she was in awe, really. Yet somehow it never occurred to her he might feel attracted to her too.

Then one evening as we arrived at the Mitsuyo Teahouse, the mistress took us aside to say that Mr. Ikeda had been sitting alone a half-hour in the little room overlooking the moss garden, turning down all her offers of company, just waiting for us and no one else. We slid the door open a crack to peek in, and there he sat, drawing lines in the beaded moisture on an unopened bottle of Absolut Vodka. Beside it on the table stood two untouched glasses. "Only two glasses," I said to Kohina. "He's waiting for you, not both of us."

She was wearing a cinnamon-colored kimono with a design of autumn grasses, and she looked magnificent, but I could see she had no confidence in herself. I'm not sure what she would have done if I hadn't stepped aside and slid the door open so she had no choice but to go in. She gave me such a look! Nervous and excited all at once. The flush in her skin reminded me how she'd appeared that afternoon when she'd stepped from the bath into the chilly air, still steaming.



ABSOLUT GOLDEN.

ABSOLUT® VODKA. PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. ABSOLUT COUNTRY OF SWEDEN VODKA & LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN, ABSOLUT CALLIGRAPHY AND ABSOLUTVODKA.COM ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. ©1998 V&S VIN & SPRIT AB. IMPORTED BY THE HOUSE OF SEAGRAM, NEW YORK, NY. ENJOY OUR QUALITY RESPONSIBLY. TEXT BY ARTHUR GOLDEN.

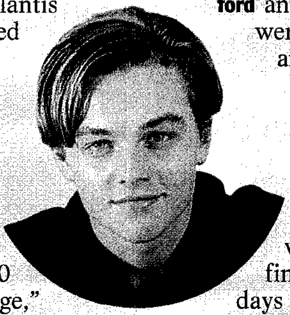
BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

JUMPING THE GUN AT THE POLICE UNION

It's a good thing that **James "Doc" Savage** isn't Bill Clinton's vice-president. As **Lou Matarazzo**'s veep, Savage is displaying an unseemly eagerness to take over the city's Patrolmen's Benevolent Association. Savage was quoted as the union's acting president in several newspapers in mid-December. A week earlier, city cops got union calendars that listed Savage as the PBA's president, the title Savage also used on a letter he sent to union members. PBA spokesman **Joseph Mancini** explains that Savage is the acting president "while Matarazzo is on vacation." Matarazzo has already announced that he'll step down when his term expires next June, and Savage, his handpicked successor, is facing a tough race when the union holds its first contested elections in sixteen years. "I was wondering if some South American dictator came up here and overthrew the PBA," says **Jim Higgins**, the union's recording secretary, who's running against Savage, and whose complaint is seconded by the other challenger, **Pat Lynch**. But Savage explains that Matarazzo told the union on December 8 that he'd applied for early retirement and taken a leave. "When the president is not here for any reason, I'm the president," Savage says firmly.

SEAFARING LEO DISCOVERS ATLANTIS



How do you get **Leonardo DiCaprio** to come to a party attended by a hundred other stars and almost as many reporters? Try flying him and his buddies there first-class. When organizers of the grand opening for **Sol Kerzner**'s $480 million Atlantis Resort on Paradise Island invited the superstar youth to attend, "he said, 'I'm coming, and I'm bringing friends,' " says a hotel spokesperson. Members of DiCaprio's infamous posse arrived two days before him; when Leo joined them, he found the place teeming with more than 2,000 guests. "They took full advantage," says the spokesperson, "gambling, doing a lot of dancing"—and they didn't leave Paradise until two days after the rest of the soirée-goers. **Julia Roberts** was lured by a different sort of temptation: the promise of a more intimate vacation with boyfriend **Benjamin Bratt**. The pair spent a few quiet days at Kerzner's lower-key Ocean Club, agreeing to appear only at Saturday night's big bash. Notably missing were **Cindy Crawford** and husband **Rande Gerber**, who were married at the Ocean Club and are personal friends of **Jerry Inzerillo**, a VP of Kerzner's Sun International. One journalist was told that Crawford couldn't make it because of the car accident she'd been in the previous week—even though she looked fine on the *Tonight Show* two days after her fender-bender. "It was probably too much stress to travel across the country," suggests the Atlantis spokesperson. Crawford's people did not return calls for comment; perhaps she was one celeb who actually wanted privacy.

POOR ANTIQUE FINISH AT CHRISTIE'S

Never mind the Mafia—in this town, it's the antiques dealers you shouldn't cross. Some industry insiders are saying that the November 24 Christie's auction of French & Company's rare-furniture collection was doomed to raise little more than snickers before the hammer ever struck. "How many $4 million commodes can you buy?" asks dealer **Leon Dalva** of Dalva Brothers, who watched a third of the lots go unsold. One source says Christie's guaranteed French & Company owner **Martin Zimet** $30 million up front for the sale, and that it was Zimet's "really pompous" personality the dealers resisted (all of the top ten lots were purchased by private buyers). A partner at one of the city's well-known trade houses, who didn't bother to attend the sale, says, "I have a friend who despises [Zimet] who didn't bid at the auction but went and made offers [to Christie's] immediately after." Others blame the dismal performance on the high reserves set by Christie's. "I did hear people saying the prices were too high," says a Christie's spokesperson who admits being "slightly disappointed." As for Zimet, he doesn't know why the sale soured. "*Ne plus ultra,*" he says of his collection, and the dealers don't dispute this. Besides, Christie's $12.9 million take is nothing to sneeze at, as far as Dalva's concerned: "It's a better morning than I had."

IT'S NEVER BORING AT THE BOARDMANS'

The makeup isn't sticking between financier **Dixon Boardman** and his estranged wife, decorator **Pauline Boardman**. The contentious couple, who have separated several times during their 27-year marriage, will soon file for divorce, according to a New York society source. "As soon as Pauline threw him out, he came crawling right back," says another society observer, adding that Dixon flew down to Palm Beach to win over his wife. But then, says the first source, "Pauline found out that he'd seen his girlfriend again, and she said, 'This is it,' and kicked him out." The kick was metaphorical, of course, since the Boardmans' $5.5 million Upper East Side apartment was snapped up when they put it on the market this fall, and Dixon has already moved into a one-bedroom nearby, real-estate sources say. A Palm Beach friend of Pauline's predicts an amicable divorce, saying, "Sometimes you just have to turn the page."

Additional reporting by Ian Spiegelman and Elana Zeide.

Photographs: top, Gaston/FSP/Gamma Liaison; bottom, Patrick McMullan.

I FOUND THIS ON THE INTERNET...

And my broker thought I didn't know how to spot a winner.

At only $9.99 per trade,* I get free news, research and unlimited real-time quotes.
Making my own investment decisions has never been easier.
Datek updates my account instantly and provides me with what I need
to manage my portfolio...*finally I can make trades without my broker's two cents.*

AW1-4B

DATEK
ONLINE www.datek.com
TRADE NOW℠

* All internet trades are only $9.99, up to 5,000 shares. Your commission is waived if your marketable order is not executed within 60 seconds. Some restrictions apply. Please check our website for more details. Average execution time on marketable orders is less than 10 seconds (as of 6/1/98). Non-marketable Nasdaq orders are represented on The Island ECN. Trade Now is a servicemark of Datek Online. Orders executed through Datek Online Brokerage Services Corp., member NASD/SIPC/Boston Stock Exchange. ©1998 Datek Online

power to move the market
www.isld.com
The Island ECN
member NASD/SIPC

MORE AMAZING THAN WONDERFUL—*BILL AND PHYLLIS THOMAS*

GOTHAM

XXX
DOWN WITH RUDY

Town Without Pity

Remembering the lost causes of 1998.

THINGS USED TO DIE slowly in New York. Buses weren't replaced until they were spewing engine parts all over the street. Fading Italian neighborhoods anchored only by rent-controlled widows still mustered blowout street fairs. That dusty shop (est. 1866) on West 57th Street that sells only umbrellas and canes and nothing else somehow survived the neighborhood's Hard Rockification. Even things that did go away always gave plenty of warning.

In recent years, however, death has been swifter. While big things tend to be protected—ever since that little Penn Station snafu, anyway—little else is sacred. Some 1998 passings must not go unnoted:

THE SUBWAY TOKEN That the lovely municipal tradition of tokens (their pleasing heft, the way they jangle in your pocket) should be terminated by a flimsy plastic card is tragic. It's so . . . D.C. And the fear that those little strips are being used to trace our every move strikes deep in the heart of every New York paranoiac. How long will it be before we've all got EZ Passes Velcro'd to our foreheads?

THE NEW YORK GIANTS It's not that they lose, it's *how* they lose. In the late seventies, the Giants had a quarterback, Joe Pisarcik, who was even more dreadful than Danny Kannell. But Pisarcik's coach never worried about Joe's fragile state of mind, nor did he dream of calling plays too tricky for Joe to pull off. But that's what we've seen this year—a team with no idea what it can and can't do. New Yorkers won't tolerate that. The win over the Broncos? Truly bad teams always provide false hope. Go, Jets.

THE SIXTH CRIME FAMILY OF NEW YORK That's what people once called the Port Authority, the semi-public agency that, while no one was looking, turned La Guardia and Kennedy into two of the world's worst airports. Meanwhile, all manner of political hacks fed at its trough of six-figure salaries and fat pensions. But the P.A.'s glory days are over—it's relinquishing control over the World Trade Center, and the mayor is mounting a campaign to pry the air-

(continued on page 12)

SUBPLOT

Dates With Destiny

● "THERE ARE CALENDARS on cats," notes Harvey Kushner. "There are calendars on topless women, the history of World War II, the Civil War, and World War I." So why not, reasoned Kushner, the chairman of Long Island University's criminal-justice department, a day-by-day record of America's latest war?

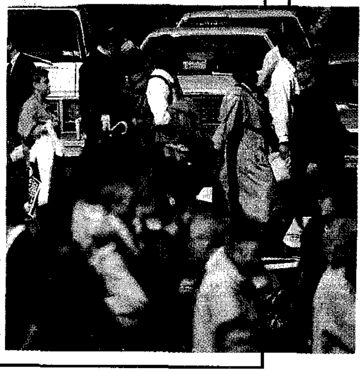
● Hence the "Terrorism 1999 Anniversaries Calendar." "Terrorists often key on the anniversary dates of historical events," the professor explains. And his calendar shows 116 dates on which antisocial types might feel ultra-motivated. April 19, for example, saw the 1995 Oklahoma City bombing—plus the Battle of Lexington (1775), Nazi use of flamethrowers against Jews in the Warsaw ghetto (1943), the start of federal surveillance in Ruby Ridge (1992), and the smoking finale of the David Koresh show in Waco (1993).

● The calendar's violent imagery (menacing special-forces fighters, stockpiles of seized weapons) and overheated language ("the malignant cancer of terrorism affects us all!") would seem to appeal only to unsupervised ATF agents and *Soldier of Fortune* subscribers, but Kushner claims a higher purpose: The calendar, he says, "is meant to educate, not titillate." ETHAN SMITH

CAMEO

Walk This Way

IMAGINE DRIVING TOWARD, SAY, DOWNTOWN ATLANTA AT THE HEIGHT OF the morning commute. You see a really nice Christmas tree—a *really* nice one—on the shoulder of the highway. What do you do? Jam on the brakes in the middle of the road, and take a good, long look. If that sounds far-fetched, consider the sidewalk behavior of out-of-towners in New York. The turkey-dumb throngs just don't get it—the sidewalk is our city's superhighway. The clear solution: EPO lanes. Like HOV lanes on the interstates, Experienced Pedestrians Only channels would speed workbound commuters on their way, allowing Mall of America escapees to do their slow-paced thing without driving the rest of us insane.



stration by Mark Matcho. Photograph by Les Stone/Impact Visuals.

Town *continued from page 11*

ports out of its clutches. The only irony? If the P.A. family falls, that makes Rudy the Last Don.

D.J.'S As long as the likes of WNEW's Scott Muni and WQEW's Jonathan Schwartz were on the air, New Yorkers could pretend that radio wasn't dead. Never mind that Muni was a shopworn hack, and Schwartz an obsessive wonk—at least they didn't just play whatever was shoveled their way by the marketing side. Muni was canned last month; Schwartz will be replaced by kiddie programming this week. That leaves us with two options: Howard Stern (yikes) or Cousin Brucie (yikes again).

WINTER Seventy-degree days in December brought global warming home with a bang. Sure, a bitter wind still whips off the Hudson, and there may be another blizzard or two before the ice caps start to melt and the city is flooded. But the siegelike winters that regularly shuttered schools and made the streets gloriously impassable are the stuff of memories. Instead, in deep winter on the shortest day of the year, mosquitoes infested the Upper East Side. Honey, have you seen my pith helmet?

FREE-RANGE DEMONSTRATORS Tired of getting clobbered by the ACLU, the mayor has switched from confronting protesters to just trying to inconvenience them. The great dictator has reverted to lawyering, arguing that marchers could march, just not when or where they really wanted to, and that vigils like Matthew Shepard's were just political pranks. The last straw materialized on the City Hall steps, where semanticist Rudy turned *public space* into *fortress*.

VICE The quality-of-life and anti-smut crackdowns have forced porn into its techno phase, driving deviants home to their keyboards and universal remotes—or off to *The Blue Room,* if they can get tickets. Some gritty corners remain, but just knowing that a whole vice district existed used to be one of the small comforts of urban living. Can the Disney Store really fill that cultural void?

ROBERT MARA

EDUCATION

Albanian Express

A Bronx teacher steers a new group of immigrants into the city's classrooms.

THE OTHER EVENING, AS Mithat Gashi was preparing a lesson for his seventh-grade students about the land bridge that once linked Asia and North America, an Albanian immigrant named Zenun Dushaj called to inquire about another sort of connection.

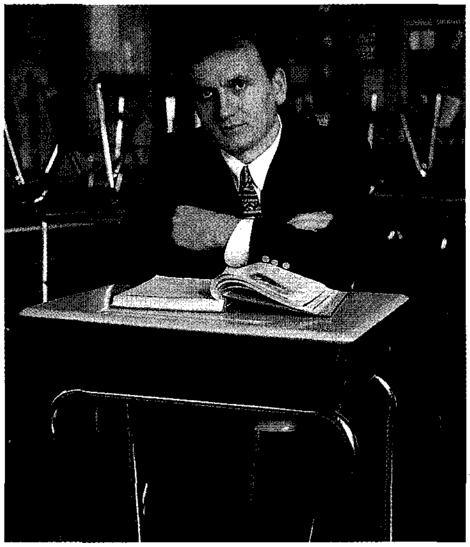
Back in the town of Tropoja, Dushaj had taught high-school physics for a decade. When he came to America, in 1997, to escape the political chaos of Albania, he supported himself as a dishwasher, garment worker, and night-shift janitor.

But Dushaj had heard through yet another Albanian émigré, a principal from the Old Country clearing tables as a busboy here, that Mithat Gashi was the man who could help you become a New York public-school teacher. Mithat Gashi had a Web page. Mithat Gashi had a teachers' group listed in the Albanian yellow pages. Mithat Gashi had shepherded many of the 50 Albanians now working as teachers or paraprofessionals in the city system through the Board of Education bureaucracy.

"I want to help Albanians integrate to America," says Gashi, a 28-year-old social-studies instructor in the Bronx. "I want them to know how different life is here."

Gashi embodies the latest ethnic boomlet in New York schools. A century ago, Irish Catholics flocked to the teaching corps through the Tammany Hall machine. A generation later, Jews thronged to school jobs, becoming the plurality of the city's teachers and principals from the thirties nearly to the present. Now, with retirement thinning the Jewish ranks, incoming educators hail from China, Barbados, Russia, and, partly thanks to Gashi, Albania and Kosovo.

"There have always been these outriders," says historian Stephan Brumberg. "I've found one teacher named Cohen in the 1850s. Around the turn of the century, the first black teachers come into the integrated school system. With each 'first,' it opens the eyes of students, especially immigrants, to the opportunity."



Schoolteacher Mithat Gashi in his Bronx classroom.

Middle School 45, where Gashi teaches, has long been defined by immigrants. Decades ago, they were the children of Belmont, the Bronx's Little Italy. These days, the school offers a special program for students from Albania, Pakistan, Cambodia, and Vietnam. One of Gashi's closest friends on the faculty is John Keane, an Irish immigrant. "Probably the best opportunities in the world are here," Keane says. "As immigrants, we see them more closely than people born here do."

Gashi's life story proves the point. The offspring of a fervent anti-Communist family—his grandfather was a guerrilla soldier who died fighting Communist forces—he was refused entrance to high school as a "declassed" person. Two years later, in 1986, the teenager snuck across a mountainous, unpatrolled stretch of border into the Serbian province of Kosovo. Within months, he was living with relatives in northern New Jersey and learning English in a job pumping gas.

Gashi zipped through high school in three years; got undergraduate and graduate degrees from Pace University, brought John Dewey's philosophy to educators in Albania on a Soros grant; and, oh, by the way, began studies for a master's in international affairs at Columbia.

To pay the rent, Gashi started teaching in the public schools. Without any guidance, he passed the licensing exams and then went to the Board of Education's Brooklyn hiring hall, a place known for its Stalinist ambience. He waited four hours to be fingerprinted.

"It's like the gates of hell," Gashi says. "You try to get through as fast as you can."

So Gashi began to guide other Albanians through the process. At his request, the teachers' union set up a special committee for Albanians to get acquainted with the system. He gets calls all the time now—immigrants from Albania, refugees from Kosovo, lawyers sweeping hallways as janitors here, doctors kneading dough in pizzerias. They call him as Zenun Dushaj did.

Gashi met Dushaj in a coffee shop one night after school. He told the newcomer how to have his educational transcript translated and validated, where in the state Department of Education to send it, which classes and tests were required for a license. And he warned him about the Board of Ed. fingerprint line.

"You have no ambition in Albania," Gashi explains of his mission. "In America, you can be ignored, but you can't be denied."

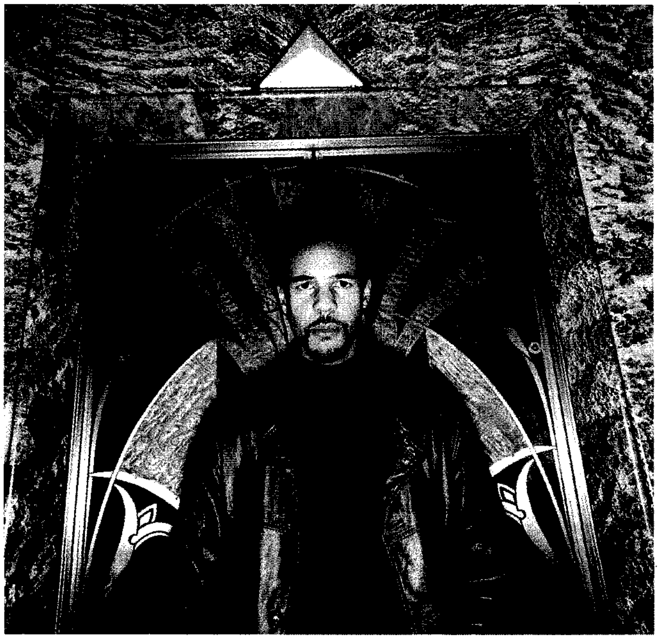
SAMUEL G. FREEDMAN

Photograph by Melanie Dunea/C

PUBLISHING

Elevator Man

Colson Whitehead is on the way up.



Colson Whitehead at the Chrysler Building's elevator bank.

ON A DECEMBER AFTERNOON, Colson Whitehead is packed sardine-like against a throng of tourists in an Empire State Building elevator. Whitehead is something of an authority on elevators—his forthcoming novel *The Intuitionist* focuses on the obscure subculture of those who inspect them for a living—but on the slow ride to the top, he claims to know nothing about these famous lifts. After the silver doors slide open, however, Whitehead fesses up. The U.S. military plane that crashed into the building during World War II severed one elevator's cables on impact. "It fell 40 stories, but the compressed air created a cushion and the woman inside survived," he says, glancing back at the elevator bank. "I just didn't want to say it in there."

Whitehead comes across as a down-to-earth New Yorker, but his work reveals a surreal, even nutty, imagination. Though it has plenty of the familiar pulp-novel elements, *The Intuitionist*'s central narrative is about a bizarre rift between schools of elevator inspectors. The Empiricists believe in examining the mechanical systems of an elevator to assess its functionality, while the Intuitionists have a metaphysical approach: They determine a car's health by sense and feel. A mysterious elevator crash brings these two groups into open conflict, and Intuitionist Lila Mae Watson, the only black female inspector, must uncover the crash's cause to prove her own innocence.

Whitehead chose to focus on elevators almost serendipitously. After two years as a TV critic for *The Village Voice,* he had decided to write a novel and was looking for a "weird setting" that would enable him to completely purge pop-culture references from his writing. Inspiration came in the form of a *20/20* episode on the hidden dangers of escalators. From there he made the leap to elevators and immersed himself in the literature of the trade—manuals on Otis elevators, the online version of *Elevator World* magazine. He had no intention, however, of being a stickler for technological accuracy. "You don't want to spoil it with reality," he says when asked if anti-lock air brakes are really used for elevators. "I like to do a certain amount of research and make up the rest."

Whitehead doesn't much care for straightforward storytelling either. The metaphors constantly seem to shed and then recover meanings; the plot reversals come at a dizzying pace. And through it all, a certain deadpan humor leaves the reader wondering if the writer isn't playing tricks. Whitehead chuckles at the suggestion, and recounts how in a recent interview a British journalist asked if a character named Fulton was intended as a reference to Foucault. "I was like, 'Fulton is the name of a street I lived on in Brooklyn,' " says Whitehead.

For now, Whitehead has got the critics in his corner. An unusual rave from *Kirkus* has given the book's commercial prospects a boost, as has Jonathan Demme's reported interest in adapting it for a movie. If literary stardom is around the corner, though, Whitehead isn't dying to hit the cocktail-party circuit. He's working on his second novel ("about a John Henry postage stamp") and says he's still happiest at home watching TV, even if he's occasionally haunted by flashbacks from his days as a TV critic. "I keep fighting back the time when I made a crack about Yaphet Kotto's toupee on *Homicide.* That's just him trying to act, and I'm joking about his hair plugs," he says, shaking his head. "I guess now I'm a more mellow person."

SARAH BERNARD

ENTERTAINMENT

Auto Erotica: How Stripping Survives in a Family-Friendly Metropolis

UNLIKE MOST OF THE CITY'S OTHER ADULT-ENTERTAINMENT entrepreneurs, Chris Kellund wasn't hurt one bit when the mayor declared war on pornography. In fact, over the past several months, Kellund has seen his business grow by 40 percent. And he believes it's only going to get better.

Kellund is the proprietor of Centerfolds To-Go, a limousine service with an extra bonus: a striptease act to entertain you as your driver battles traffic on the BQE. For $400, customers can kick back in plush leather seats, sip cocktails from the wet bar, and enjoy an hour of exotic dancing. For $1,000, customers get three dancers. Business travelers are particularly avid fans of the service. "The commute from the office to JFK is the most wasted hour of your work week," explains one satisfied client.

Kellund says that anonymity is the key to his business. "These businessmen don't want to be spotted in some sleazy topless bar, with a hundred cigar-smoking suits," he says. "With our service they can order a car, get picked up right in front of the office—and no one knows."

And because the cars are not public venues, they're not covered by the same rules that the mayor has forced strip clubs to abide by.

Although customers can enjoy full nudity and even girl-on-girl acts, the fun stops there. "These girls are not escorts," Kellund insists. The chauffeur, surveying through the rearview mirror, chaperones the event. "Its fun to watch the first few times," explains one seasoned driver, "but then it becomes pretty routine."

MAURA EGAN

otograph by Bernd Auers. Illustration by Robert Piersanti.

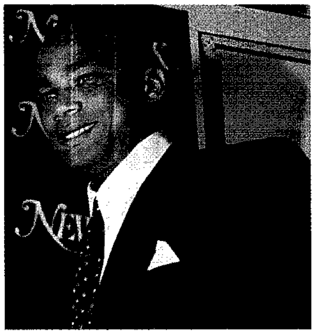
Taking It to the Bank

Photographs by Patrick McMullan

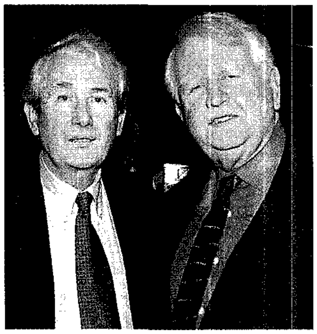
THE 70-FOOT CEILINGS AND Beaux-Arts grandeur may have made the *New York* Magazine Awards seem like a night in the court of Versailles, but inside Cipriani's new space in the former Bowery Savings Bank on 42nd Street, it just felt like a group of old friends chatting. In the VIP room, Willie Mays huddled with Spike Lee, and leaped to his feet to greet Yankee pitcher Orlando "El Duque" Hernandez. "Hey, kid," Mays said, shaking El Duque's hand. Judd Hirsch warmly congratulated taxi-union leader Bhairavi Desai as Michael J. Fox and his wife, Tracy Pollan, shared an offstage hug; brothers Malachy and Frank McCourt led well-wishers in a drinking song from their native land; and Dr. Ruth ran madly after the Lady Bunny, who seemed to have forgotten her skirt. "It always pleasures me to see you," the doctor said. VANESSA GRIGORIADIS

New York **editor-in-chief Caroline Miller with Hall of Fame centerfielder Willie Mays and Spike Lee, filmmaker and frustrated Knicks fan.**

The cast of *Spin City:* Barry Bostwick, Victoria Dillard, Michael Boatman, Jennifer Esposito, Michael J. Fox, Connie Britton, Alan Ruck, and Richard Kind.



Duke of New York: Yankees pitcher Orlando "El Duque" Hernandez.



Memoirists and brothers Frank and Malachy McCourt.

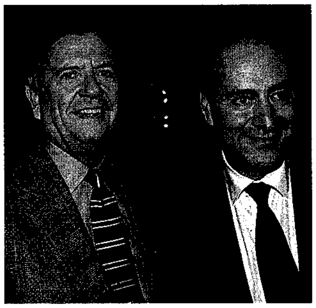
Hip-hop superstar Lauryn Hill, right, with her mother.

Stephen Trask, composer-lyricist of *Hedwig and the Angry Inch,* with actor John Cameron Mitchell and Broadway actress Audra McDonald.

The Lady Bunny and restaurateur Jonathan Morr, co-owner of BondSt, Republic, and Bar d'O.

Photograph by Doug Goodman.

New York **Magazine publisher Amy Churgin with Tracy Pollan and Michael J. Fox.**



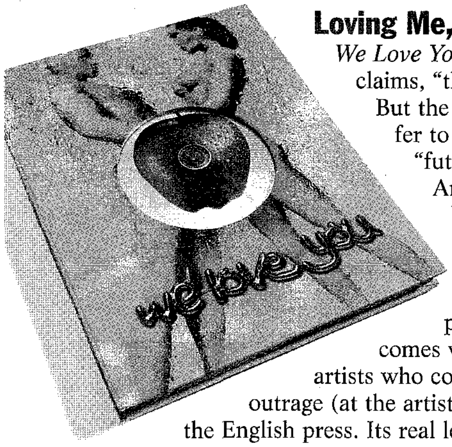
William F. Reilly, chairman and CEO of Primedia, with Senator-elect Charles Schumer.

Taxi **star Judd Hirsch and New York Taxi Workers Alliance coordinator Bhairavi Desai.**

GOTHAMSTYLE

Cross to Wear

Socialite Ginny Bond Donohue, author Candace Bushnell, and *Manhattan File* editor Cristina Greeven are just a few of the upper-crust types now reviving that eighties fashion accessory the crucifix. Religion, as before, has little to do with it. "The world will wear a cross but not a Jewish star," says Janis Savitt, designer of a symmetrical, five-diamond cross like those seen on necks from Kelly Klein's to Elizabeth Hurley's: "One is a fashionable kind of thing; the other is a religious kind of thing." So what exactly does the cross symbolize? "Everybody has a sign of themselves," says Greeven. "I think that this one is mine."



Loving Me, Loving Me

We Love You might not really be, as its back cover claims, "the most pretentious album in the world, ever." But the compilation—its British creators actually prefer to call the art-music hybrid a "futique" (as in "future boutique")—is certainly a contender: Among its eighteen tracks are a remixed ditty by Leigh Bowery (Lucian Freud's late, big-boned model); a Pet Shop Boys–produced cover of "Je t'aime . . . moi non plus"; and a collaboration between Boy George and poet-artist Tracey Emin. *We Love You*—which comes with a 112-page book of works by the young artists who contributed to the disc—provoked equal parts outrage (at the artists' hubris) and admiration (for the same) in the English press. Its real legacy, though, may be the artful presentation, which represents something of a bulwark against the downloadable-music technology that will shortly make the CD as useless as vinyl. And it's pretentious enough to be carried only at MOMA and Rizzoli.

Take a Ride on the Comfy Side

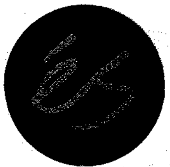
Sometimes, first class just isn't good enough. Now breaking into the market above the clouds are a number of cashmere designers, who have created luxe travel pillows and blankets for the vacation season: From Gabriele Sanders, there's a pashmina blanket ($495) with matching pillow ($340); Agnona's made a cashmere-and-silk travel throw ($600); there's a cashmere set from Malo that comes in a blue nylon-and-deerskin bag with a pouch for a magazine ($1,566); and 120% CASA has just introduced a line of washed-linen duvet covers ($195) and shams ($40) for serious germphobics. Now where's that stewardess with my Veuve Cliquot . . . KAREN ROBINOVITZ

EDITED BY VANESSA GRIGORIADIS

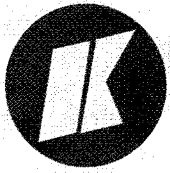
otographs: top, Patrick McMullan; center, Steven Freeman.
ıstration by Susan Saas.

Logo Wars

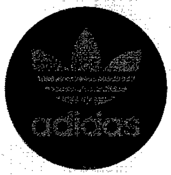
Now that the Swoosh is on the ropes, Nike's competitors are angling to eclipse it with their own logos. Here's how they're doing it. LOGAN HILL



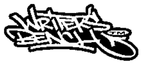
JUST SCRAWL IT. *(éS)*



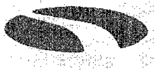
JUST ABSTRACT IT. *(Kastel)*



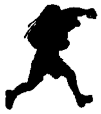
JUST OLD-SCHOOL IT. *(Adidas)*



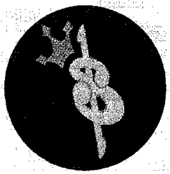
JUST SPRAY IT. *(Writer's Bench)*



JUST UPDATE IT. *(Puma)*



JUST PERSONIFY IT.
(Evolution Adventure Company)



JUST FLAUNT IT. *(Cash Is King)*

THE NATIONAL INTEREST DANA MILBANK

The Unnatural

On paper, Bill Bradley is a peerless presidential candidate. But in person, the former senator fumbles, stumbles, and drones. His only hope is to turn awkwardness into a political asset.

CRUISING DOWN THE NEW JERSEY Turnpike in a Lincoln Town Car on a bright fall morning, Bill Bradley is master of his realm. An hour south of here is Princeton, where the young Bradley became a basketball All-American and won a Rhodes scholarship. Visible in the east is the skyline of Manhattan, where Bradley led the New York Knicks to two world championships and earned a place in basketball's Hall of Fame. And awaiting Bradley at events in three towns today are the adoring citizens of New Jersey, who sent Bradley to the U.S. Senate for eighteen years.

Earlier this month, Bradley formed an "exploratory committee" (read: fund-raising vehicle), making him the second Democrat to dip his toe in the presidential pool, joining Minnesota's Senator Paul Wellstone, a liberal dark horse. Blue-blood senator John Kerry of Massachusetts is believed close to entering the fray as well. The heavy favorite, naturally, is Al Gore, who appears so formidable at the moment that Senator Bob Kerrey of Nebraska defied expectation and opted not to run. House minority leader Dick Gephardt is said to be leaning against a run now, as well.

All of which could leave Bradley as the top alternative to Gore. And if this maze of asphalt in northern New Jersey were representative of America, Bradley could start planning his inaugural. When the six-foot-five superstar arrives at a breakfast in West Orange, he gets spontaneous applause, and a rousing standing ovation after he speaks. State Senate minority leader Richard Codey, who in the past called him "Abe Lincoln with a jump shot," introduces him glowingly. The Essex County Democratic chairman is showing off a BILL BRADLEY FOR PRESIDENT 2000 button. The reception is much the same for Bradley later in the day at a rally in Jersey City and a festival in Cliffside Park, where a local sheriff candidate calls Bradley "the next president of the United States" and someone else greets him as "Mr. President."

Bradley has been considered presidential material for years. Pundits have been tantalized by his on-paper assets—a flawless résumé, an unimpeachable character, a brand name. But he's always waffled and then demurred, citing the usual obvious reasons (family, privacy, etc.). He just didn't want it bad enough; that much was clear. The question now is whether he's suddenly found some new inspiration or if it's just that, at the age of 55, he doesn't know what else to do for the rest of his life.

Illustration by Stephen Kroninger. Photograph by Jonathan Barth/Gamma Liaison

SHORTLY BEFORE HE RETIRED FROM THE Senate in 1997, Bradley famously declared that "politics is broken." That blends neatly into his latest tune that politics is "not beyond being able to fix. It starts with a politician who is true to his convictions, and you build a movement from there." This is part of his nascent stump speech, and practically every sound bite is loaded with veiled and not-so-veiled jabs at Clinton. Bradley's chief strategy is to package himself as the un-Clinton: straight as an arrow, earnestly bookish, squeaky-clean.

"The presidency is only a potential," he said in a speech at Notre Dame University. "It can be grand," he added, citing Lincoln and others. "Or it can be less grand, as it has been from time to time," he said with a smirk, as the audience obligingly chuckled at the not-so-funny dig at Clinton.

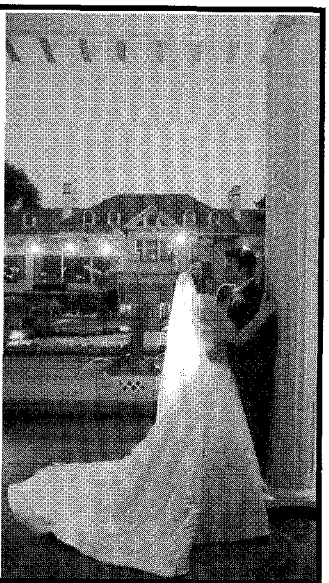
Taking the high ground comes naturally to Bradley. In the Senate, he devoted himself to thankless issues such as strategic petroleum reserves and tax reform. And when it comes to personal conduct, the man is clearly no Clinton: Bradley would never have an "inappropriate relationship" with his interns; he probably wouldn't be able to pick them out of a lineup.

Since leaving the Senate, Bradley has dutifully been solidifying his credentials as an outsider—never straying too far outside, of course. Every position he's held has had clear strategic purposes: a teaching job at Stanford (where he courted Silicon Valley), an advisory position at J.P. Morgan & Co. (where he wooed Wall Street), a stint as a commentator for CBS News (which maintained his national visibility), and most recently a teaching job at Notre Dame (from which he is developing a heartland presence). There's also the obligatory campaign book, and Bradley's is a best-seller. *Values of the Game* has a basketball on the front and a photo of young Bradley in uniform on the back. Senator Tax Policy is once again Dollar Bill, drawing an unbroken line between himself and Michael Jordan, Magic Johnson, even bad boy Dennis Rodman.

As a lecturer at Notre Dame, Bradley got his students to help him polish his presidential message. His syllabus for the seminar he's teaching there requires "a four page paper for Senator Bradley which addresses . . . what they believe a presidential candidate in the year 2000 should address both as candidate and president." "He's testing the waters with us for a possible presidential run," says Mary Beth Lasseter, a student in the seminar. It's sort of cute that Bradley thinks he can base a presidential campaign on feedback from college students. But it's also further evidence of the senator's position in American politics as the darling of the middlebrow. "He's the Meg Greenfield–*Lehrer News Hour* choice," says one Democratic operative. "He doesn't want to get his hands dirty."

He doesn't like putting his hands out, either. A serious contender for the Democratic nomination will need to spend at least $25 million, but Bradley thinks he can mount a credible campaign for half that amount. He's essentially betting, as many failed candidates have in the past, that his candidacy won't be a slave to TV, that voters will see through his opponents' overreliance on the tube and grasp the importance of his straight-from-the-heart message. But there's good reason to believe that in 2000, TV will be more influential in the nomination process than ever. As states scramble to increase their influence, the primary season has been condensed, and that puts the wealthier candidates in better shape than ever. In the past, an underfunded hopeful could reasonably expect that a strong showing in New Hampshire would open up the money channels and give him a chance to build an organization in the bigger, more expensive states. Now only candidates who can afford airtime in New York and California *before* the New Hampshire primary and Iowa caucuses will have a realistic shot.

That could cost Bradley dearly. He hasn't had to raise serious money since 1990, and it was widely reported that he was having trouble raising funds for his '96 Senate re-election before he pulled out. And Bradley's political-action committee is not too impressive. Called Time Future, it handed out a pal-



WEDDING Facilities '99
EXPO
The newest and most innovative way to select your wedding site!
- Speak with catering professionals from hotels, banquet halls, restaurants, country clubs and yachts.
- See photos & videos of over 80 reception sites from the greater NY Metropolitan area.
- Answer all of your questions about pricing, availability, room capacity and menu options.
- Taste foods prepared by many reception site chefs.

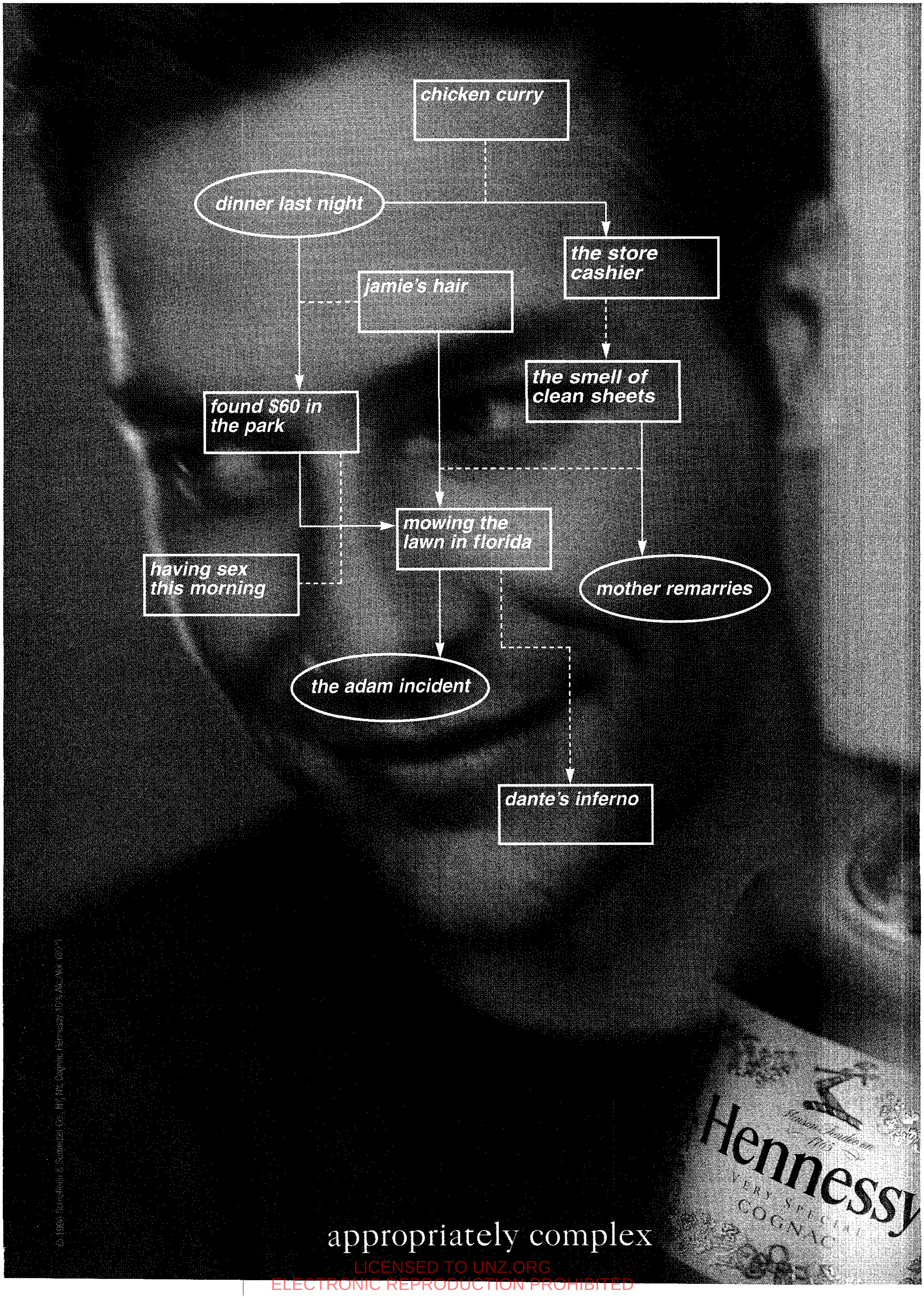
Caterers • Hotels • Restaurants • Banquet halls • Yachts
Metropolitan Pavillion-Jan. 9 & 10, 1999
110 West 19th Street, NYC- Between 6th & 7th Ave.
Open Saturday 11AM to 7PM • Open Sunday 10AM to 6PM
A Honeymoon Vacation Will be Awarded Each Day
ADMISSION $10
Sponsored by METRO EXPO
1-888-METRO-EXPO
Pre-Register Online at www. 1888metroexpo.com
Reservations Suggested Or You May Register At The Door
Sponsored by WEDDING Facilities MAGAZINE

PLASTIC SURGERY SEMINAR
Thursday, January 21,1999,6-8 PM
The Regency Hotel 540 Park Ave.
Facelift and eyelid surgery, liposuction, and breast enlargement procedures will be discussed.
Dr. Rapaport will present examples of his work and welcomes your questions.
For your complimentary reservation, or for a private consultation, call 212•752•1129.
DAVID RAPAPORT, M.D., F.A.C.S., BOARD CERTIFIED PLASTIC SURGEON
580 PARK AVENUE • NEW YORK, NY 10021 • PHONE (212) 752-1129

MEDUSA
239 Park Avenue South
Bet. 19th & 20th St.
477-1500
RESTAURANT • BAR
341 West Broadway
SoHo • NYC
941-9024
DIVA

Langan's
Bar & Restaurant New York
150 West 47th. St.
(Bet. 6th. & 7th. Aves.)
(212) 869-5482
Jazz/Blues Dinner Saturdays From 8:00PM
Jazz Brunch Sundays From 12:00 Noon
3-Course Prix Fixe Pre-Theatre Dinner Daily (4PM-7:30PM) - $22.95

BISTRO LATINO
1711 Broadway
at 54 Street, NYC
Phone 212•956-1000
Contemporary Latin Cuisine
* Lunch * Pre-Theater * Dinner
Live Music & Dancing


chicken curry
dinner last night
the store cashier
jamie's hair
the smell of clean sheets
found $60 in the park
mowing the lawn in florida
having sex this morning
mother remarries
the adam incident
dante's inferno
Hennessy
Maison Fondée en 1765
VERY SPECIAL
COGNAC
appropriately complex

© 1996 Schieffelin & Somerset Co., NY, NY. Cognac Hennessy 40% Alc./Vol. (80°)

try $81,000 this year through mid-October; Gore's PAC, by contrast, contributed $1.3 million during the same period.

POLLSTERS DON'T HAVE MUCH GOOD NEWS for Bradley, either. John Zogby sampled registered Democrats around the country this fall and found a huge margin in favor of Gore (43 percent). Only one other Democrat broke double digits—Jesse Jackson, with 11 percent. Bradley got 4 percent, which isn't necessarily fatal for someone who's never run before and wasn't officially in the race at the time of the poll. But it is kind of bleak, considering that in a similar poll from February 1998, he'd scored 10 percent.

To be sure, Bradley is what Democrats need: a decent and principled man with moderate, mainstream views. But Gore is all those things, too, and after the Democratic resurgence in November's midterm elections, he appears as invincible as ever, particularly given the front-loaded primary season and his awesome campaign apparatus. Bradley's electoral calculation, if there is one, is to win in New York, which because of its early primary has increased importance in 2000. Yet even there, he's got trouble. A Marist College poll in November found Democratic voters' support for Gore at 40 percent, with Bradley a distant second at 16 percent.

Bradley is undaunted by the numbers. "People always said I would pick the time when it was hardest to do," Bradley told an audience recently. "We may be approaching that time." Gore's commanding lead, he insists, has nothing to do with his decision. "The only given in politics is, whatever you think will happen won't happen," he says. "You don't make this kind of life decision on a tactical basis. It's an internal issue not related to external dynamics."

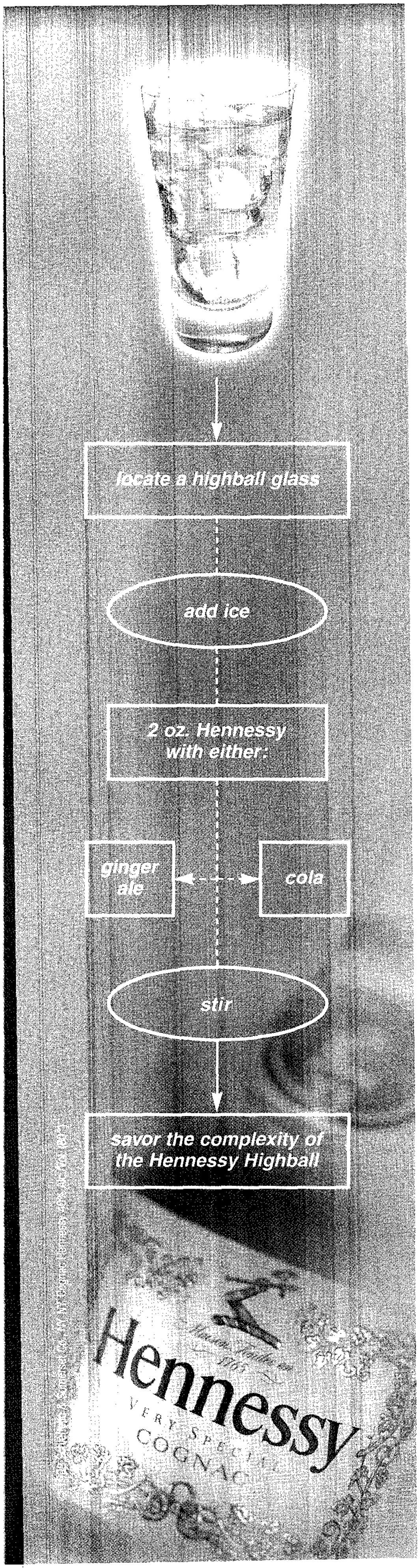
In a sense, that seems absurd: How can a man run for president without considering "external dynamics" such as whether he has a chance? But it's also genuine Bradley. His inner voice told him not to run in '88 and '92, when everybody was begging him to; now it seems to be telling him to run at a time when nobody is asking him to. It is a politics of self-absorption. In his Notre Dame talk, Bradley offered a favorite quotation: "The tragedy is to die with commitments undefined, convictions undeclared, and service unfulfilled." I asked Bradley the next day how he measured up. "The commitment and the convictions are there," he said. "The question is whether the service is fulfilled."

TO COME FROM THIS FAR BEHIND, WITH this many built-in disadvantages, Bradley will have to display some charm and powers of persuasion that we've never seen from him. During his recent address at Notre Dame, he stood with his glasses low on his nose, a red necktie not quite covering his lengthy torso, and read straight from his prepared text in a slow, stultifying drone. After ten minutes, many of his 300 listeners were resting their heads in their hands. The speech started to seem like a filibuster. After half an hour, the university's venerable president emeritus, Father Hesburgh, who was sitting next to me, emitted what sounded like a snore. After 45 minutes, I was nodding off, but Father Hesburgh broke the spell with another loud snore.

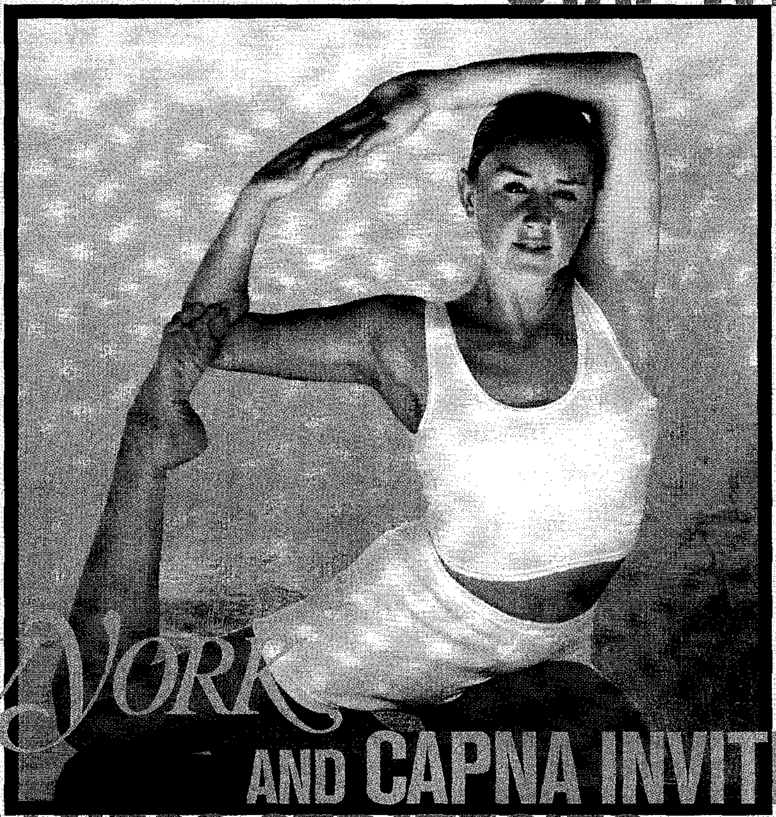
"Bradley's inner voice told him not to run in '88 and '92, when everybody was begging him to; now it seems to be telling him to run at a time when nobody cares. **Welcome to the politics of self-absorption.***"*

"I was listening to everything he said—when I was awake," admitted Tim Casale, a fellow in a Notre Dame jacket, when I confronted him after the speech. Casale, a junior from New Jersey, said he wanted to see whether Bradley was the kind of guy who could challenge Gore in 2000. Casale was underwhelmed. "It seemed there was something missing, like a spark," he said.

Even in Jersey, the faithful have their doubts. Doug Bern, one of the local Democrats for whom Bradley is campaigning, lets it slip that he "wouldn't be a Bradley man" in 2000. "I don't know if he has the fortitude to do it," says Bern, who adds that he would have wholeheartedly backed Bradley for president a decade ago. "He missed his wave," Bern continues, as Bradley works the crowd nearby. "Sure, he's Mr. Clean. He's a good man. But Americans care about job performance. Guys like Gore and Gephardt stayed in there and did the heavy lifting. I'd go with somebody who stayed in there." ▬



LET US HELP YOU STAY WELL



NEW YORK AND CAPNA INVITE YOU TO

WELLNESS STRATEGIES FOR WOMEN

Tuesday, January 12, 1999
6:00 - 8:00 p.m.
Terrace 444
444 Madison Avenue (between 49th and 50th streets)
14th Floor

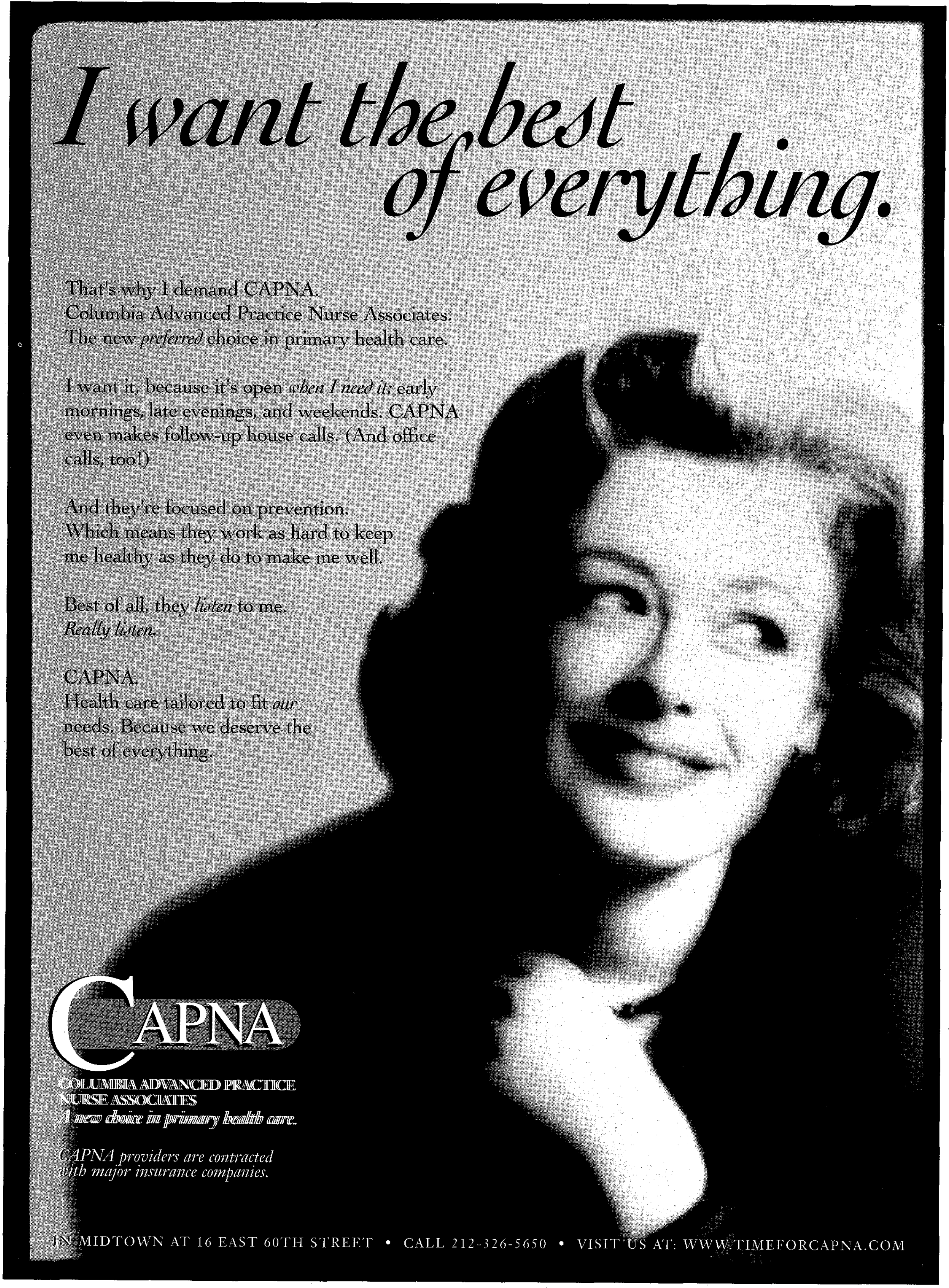
This comprehensive seminar will offer women practical advice about staying healthy. Led by Columbia Advanced Practice Nurse Associates (CAPNA), a panel of experts will talk about creating a balanced approach to overall wellness covering everything from fitness and nutrition to skincare and relaxation.

Tickets to Wellness Strategies for Women are $20. To reserve yours, call NEW YORK Magazine, 212.508.0854. Attendance is limited; tickets will not be sold at the door.

Hors d'oeuvres • gifts • door prizes • everything you need to know to stay healthy

Participating panelists/sponsors:

CAPNA • CRUNCH • Erica Ilton, R.D., C.D.N. • Georgette Klinger • Carapan



I want the best of everything.

That's why I demand CAPNA.
Columbia Advanced Practice Nurse Associates.
The new *preferred* choice in primary health care.

I want it, because it's open *when I need it:* early mornings, late evenings, and weekends. CAPNA even makes follow-up house calls. (And office calls, too!)

And they're focused on prevention. Which means they work as hard to keep me healthy as they do to make me well.

Best of all, they *listen* to me. *Really listen.*

CAPNA.
Health care tailored to fit *our* needs. Because we deserve the best of everything.

CAPNA

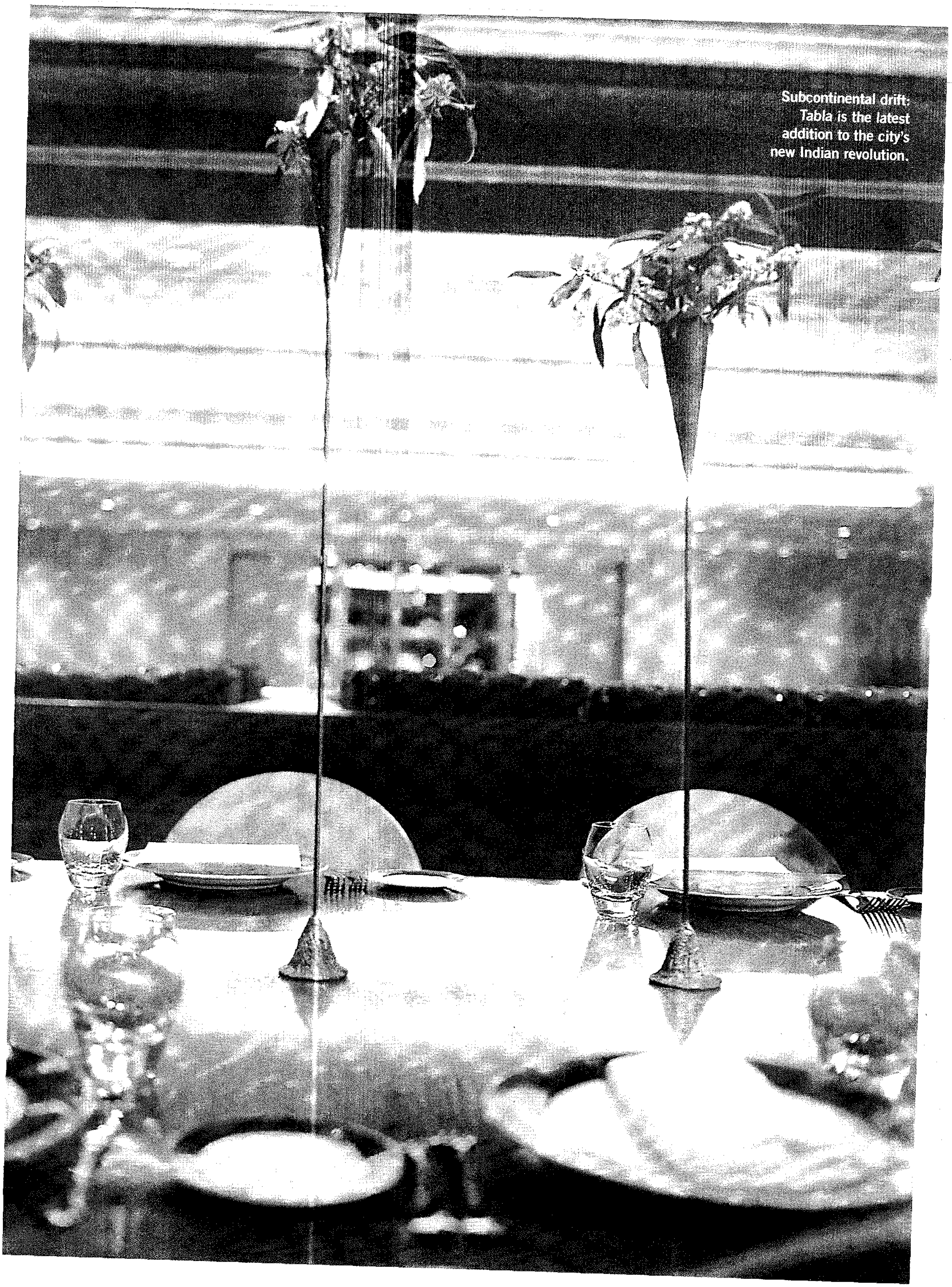
COLUMBIA ADVANCED PRACTICE NURSE ASSOCIATES
A new choice in primary health care.

CAPNA providers are contracted with major insurance companies.

IN MIDTOWN AT 16 EAST 60TH STREET • CALL 212-326-5650 • VISIT US AT: WWW.TIMEFORCAPNA.COM

where to eat in 1999

GAEL GREENE SERVES UP NEW YORK'S BEST DINING, FROM FABULOUS FRENCH TO ASIAN FUSION, FROM BRAND-NAME BISTROS TO SECRET PASSIONS.



Subcontinental drift: *Tabla* is the latest addition to the city's new Indian revolution.

PHOTOGRAPH BY ROBERT WRIGHT

Could I ever be jaded? Impossible. Not in a town where chefs create fusion in a teacup at the drop of a yuzu. And untold exotic cuisines still lurk in the wings, waiting to be deconstructed. I always said I would pay the magazine if it didn't pay me to eat my way across town. I dreamed up this annual feature as an excuse to revisit my favorites. So when friends call for hot tips, here's what I tell them.

Of all that's new this year, where would you go back in a flash?

I remember the Staten Island ferry floating in dazzling noontime sunshine from our table at **American Park**. But it's just as magical at night with Ms. Liberty illuminated and flavorful food handsomely mounted. Zesty cooking, the Middle Eastern touches, and the warm good looks and well-spaced tables would bring me back to **Scarabée**. I'm not sure I can handle the gamble of its no-reservation policy, but I'll be back to try my luck at the sushi bar of **Next Door Nobu**, a harmony of handsome texture and quiet detail from the often raucous Rockwell Group. **La Fourchette**, with Marc Murphy at the stove, trots out white-tablecloth ambition and refinement in a neighborhood that needs it. I'm embarrassed to confess I actually relished most of the outrageously ridiculous fusions at **Cena**—rococo edibles in a sternly minimalist setting. A friend's parody of the menu, "wild greens hand-gathered by Druids in the moors bordering Loch Macawber with a persimmon-oil- lavender vinaigrette," in no way detracts from the real prose: fried squid on a salad of Chinese long beans, cipollini onions with mint and pineapple sauce. Good grief.

Got something against Babbo?

Babbo confounds me. Serious gourmands line up to eat at the bar, but I've been blissed and miffed in the same meal twice. The crew is still not quite trained. Maybe I started out cranky when my chickpeas—admittedly delicious—went flying off their crostini and the waiter observed: "It happens to everyone." So fix the damned chickpeas. Mash them a little so they stick, for Heaven's sake. And how can the beef-cheek ravioli that usually has me swooning suddenly become so gummy? But there are triumphs for every flub. The linguine and clams glow with pepper fire. The calamari "Sicilian-lifeguard-style" is sheer macho. And I'm wild for pasta al ceppo with black cabbage, toasted garlic, and bread crumbs—even though all my tablemates insist al dente still means cooked through. Outside on the sidewalk, my guests muttered, "The emperor is naked." But there's not enough evidence yet for me to impeach.

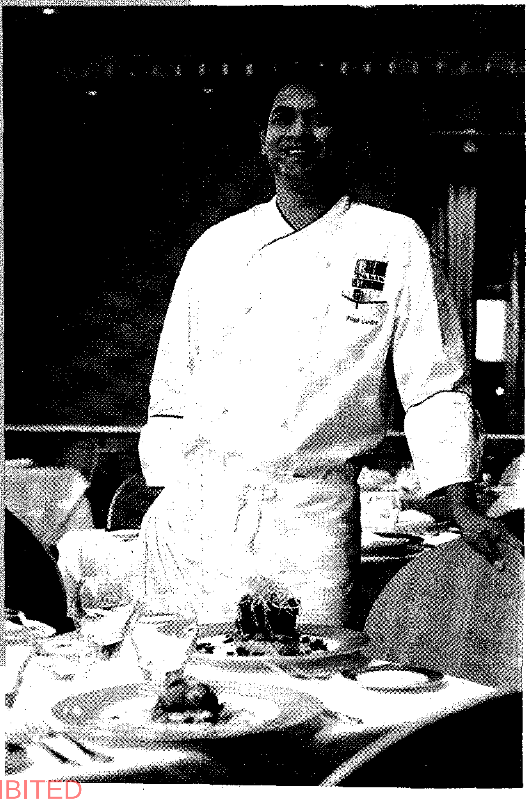
I'm in a seafood mood.

The Sea Grill at Rockefeller Center has mellowed into a landmark without a hint of stodge. Sitting at the window as skaters soar toward us, I try not to eat too much creamy chowder, saving myself for Thai mussels, exquisite tuna, and the demanding chocolate cake. Lunch at **Oceana** is a series of flavor compositions: salmon tartare wrapped in smoked salmon with pea shoots and Osetra. Lobster ravioli in a tomato-basil broth with real acid oomph. And Chilean sea bass in a barely jelled chunk (as requested) with vegetable julienne and a yuzu kick. **Aquagrill**'s winning ways with sea creatures makes it worth a costly detour for me. I've had char that was a miracle of perfection at **Estiatorio Milos** and been satisfied with crab cakes and swordfish the way I like it (rare) at **Ocean Grill**.

I've never experienced less than an epiphany on any of my recent extravagant dalliances at **Le Bernardin**. Of course, we were known and my guest is a regular. "Dazzle us," he said. From the complex salmon rillettes and perfect oysters, chef Eric Ripert's missives kept interrupting the conversation. Tuna tartare layered on endive with dots of a haunting sauce ravigote. Baby-clam seviche with jalapeño (the French captain pronounced the *j*). A timbale of langouste in fragile bits on a puddle of buttery champagne-chive broth. Possibly the best shrimp dumpling a wonton ever wrapped. One of those diver-harvested sea scallops atop celery-root purée with carrot-chili oil

Why India? Why now?

Given America's galloping neophilia, and the old-hat-ness of Asian fusion, it was inevitable chefs would stumble on India and try to reinvent its cooking. Sexy, romantic, fiercely noisy, **Tabla** is an island of exotic wood and semi-precious jeweled mosaics by artist Robert Kushner suspended in a lofty space adjacent to Eleven Madison Park. There chef Floyd Cardoz realizes his dream of coloring contemporary American food with the spices of his homeland. Already startlingly good on the $48 prix fixe: sweet spice-and-port-glazed sweetbreads, spice-braised oxtails, lamb two ways with five-bean stew, and melting date-chocolate cake with iced espresso yogurt. At cool, loungey **Surya**, South Indian dishes are deliciously fused with Western ways. Try sprouted-lentil salad, the giant crêpelike dosai, and pungent rack of lamb. **Pongal** in the East Twenties offers an authentic (and certified kosher) rendition of this cuisine for vegetarians at modest prices. And for a wide-ranging tour of India's many kitchens—northern, southern, Goan, Calcutta, Jewish, and even Pakistani—**Chola** is my first choice among the traditional spots.



Chef Floyd Cardoz at the brand-new Tabla.

Photograph by Robert Wright.

And on and on and on into the afternoon, tiny tastes, different for each of us, through something demonic that should be called "triple-threat ganache" and pineapple crumble. ("We are become so American," cries Maguy LeCoze.) Then chocolates so tiny I have to eat three.

Seascape: At Oceana, the miso-glazed Chilean sea bass tastes even better than it looks.

Breakfast is my favorite meal.

Breakfast is primordial for everyone I know who equates French toast or biscuits with Mom and unconditional love. That's why I think the Parker Meridien's spiffy **Norma's**, with its exuberant all-day breakfast, is worthy of the Nobel Peace Prize. Pancakes by a mom on Prozac. Fruit smoothies. A duo of croissants oozing smoked-salmon-flecked scrambled eggs. A deuce of poached eggs atop duck-confit hash. Nothing is less than outsize at TriBeCa's **Kitchenette** either, though the breakfast special—two eggs, bacon, and cheese on loveable homemade biscuits with coffee—costs more after 11 A.M. There's no snooze-you-lose tax on the gingerbread waffles with pumpkin butter. And my quest for the cherry pie of my midwestern childhood is finally—well, almost—satisfied. It is awfully close to lunch, and Kitchenette's plump exuberant beauty, a now-and-then special or baked custom order, is only a tad too sweet.

Corn arepas, elegant orange-sour-cream doughnuts, and eggs with a truly wondrous biscuit at **Campo** in the Village make it worthwhile to get out of bed before noon. Breakfast gets a curtain call after midnight at the **Brooklyn Diner**: sturgeon with scrambled eggs and onions, or my favorite, "the mixed-marriage" (eggs baked into challah with hot Italian sausage, roasted peppers and polenta).

Where should we *andiamo* for Italian?

Felidia is as warm and pampering as ever, with a new breath of energy at the range. Sauces are ighter, pastas still wonderful; and entrées get deftly tweaked. **Remi** s grander and more ambitious than most Venetian canteens, exactly why I like it. Miraculously, **Bar Pitti** keeps its side-street-in-Florence feel and authentic Tuscan fare. Puglianese and Sardinian cooking, the fireplace in winter, the garden in summer, are the draw at **i Trulli**. I prefer the Tuscan specialties at **Osteria del Circo**, where my after-theater supper is pizza and a glass of champagne at the bar. Mark Strausman honors his adopted *cucina* with considerable style at **Campagna**. Success at **San Pietro** has given the Bruno brothers courage to dip deeper into the cuisine of their native Salerno. **Il Mulino** is a garlicky Heaven of delicious excess, but you won't find me suffering the torturous wait unless I'm with a regular who can cut the line. Stop by **Trattoria Dell'Arte** for the mixed-antipasto platter before Carnegie Hall, and you may spot Craig Claiborne eating his inevitable chicken-liver crostini with a martini. At lunch, look for Tina Brown and maybe the infamous Lucianne.

Is there one particular chef you're high on?

I am happily thrown off balance by the poetry and complexity—indeed, the unbridled chutzpa—of Rocco DiSpirito's cooking at **Union Pacific**. Spunked up by glowing response to his bravura, he is hawking a $350 Menu Luxe Louis XIII—eight courses, including a flight of caviars, white-truffle-and-langoustine soup, and charred Kobe beef with Thai ginger. If one gemlike *bouche*ful on the house amuses, how about three for $20 extra, or five for $30, on the $59 prix fixe? An exquisite trio of miniatures—sea-urchin-spiked blue-fin and fluke morsels, charred mackerel in pear-champagne vinaigrette, and caviar-bearing quail egg-in-a-hole—wake up our taste buds for the alchemy that follows: a masterly toss of sweetbreads and quail touched with apricot-black-truffle vinaigrette. The cassolette of white-truffle risotto beside its mini-cassolette of shrimp-tomato fondue is an homage to Gray Kunz, says DiSpirito. But Nantucket scallops with lamb's tongue, and his mysterious white-curry tripe with cod cheeks in a haze of lemongrass, galanga, and kaffir leaf, can have sprung only from his own feverish cortex.

Photograph by Kenneth Chen.

Born again: Chef Bill Telepan's arrival put JUdson Grill back on the map.

Sometimes I get so homesick.

Home is an homage to growing up well-fed in the heartland. But it is tiny and always booked, so I'm happier tucked into a booth in its roomier offshoot, **Drovers Tap Room**, sharing James Beard's parsley salad with country ham, rich iron-skillet macaroni, lamb pot roast, or the slow-cooked pork shank. Sometimes, I just need a great burger with the house-made ketchup. Actually, chef Larry Forgione is Beard's earliest and most dedicated disciple. Taste the legacy at **An American Place** with its wonderful chowders, cedar-planked salmon, berry shortcake, and double-chocolate pudding. Soul food at **Sylvia's** in Harlem will cure those homesick blues (but avoid Sunday breakfast if you're allergic to tour buses). Settling into **Blue Ribbon** or the **Blue Ribbon Bakery** is like melting into Grandma's arms. The Bromberg brothers will feed you whatever you long for—roasted peppers with an anchovy purée, corned-beef sandwich, veal pot pie, or potato latkes. **Virgil's Real BBQ** and **Tennessee Mountain** might not convince a Texan or a southern expat, but I have daydreams about those ribs. And there's fresh-baked bread and slow-cooked lamb at **Bouterin**, just like *maman* used to make.

Tell me the dishes that made you moan.

Nantucket bay scallops with white-truffle broth at **The Four Seasons**. Pig's feet, beef shanks, and foie gras terrine at **Eleven Madison Park**. Bay scallops with uni, mustard oil, and tomato water at **Union Pacific**. Tuna tartare at **Tropica**. Truffle-crusted salmon with red-wine sauce at **Montrachet**. Ravioli of celery root and black truffles in truffle beurre blanc at **Lespinasse**. Roasted rabbit on risotto with green peas and a hint of mint at **Bolo** in the spring. The just-baked bread that never stops coming at **Pasha**. Turbot filet in champagne-caviar butter with oysters and leeks at **Le Bernardin**. **Jean Georges**'s heady chestnut soup with mushroom ravioli. Forbidden Broadway, a sundae so monstrously awesome it terrified a child at the next table in **Serendipity**. Lusty pasta al ceppo with black cabbage, toasted garlic, and bread crumbs at **Babbo**. Wednesday's special jerk-chicken lunch from **Yvonne's Jamaican Mobile Restaurant**: The truck is parked at 71st Street near York Avenue. And cheese-smeared corn on the cob at **Café Habana**.

What do you do when the chef gets restless?

When chefs roam, I follow. Often the uprooting brings a jolt of fresh energy. When Christian Delouvrier moved to **Lespinasse**, I was ready with a yawn, expecting vapid fussy food to match that vapid, fussy room. But the challenge of stepping into Gray Kunz's clogs has lifted Delouvrier to a new level of creativity. As in his ragout of tiny vegetables with scattered salt crunch, lush butternut-squash soup with duck breast and foie gras, venison in two chapters served side by side, and magnificent suckling pig with cassoulet beans. Chef Remi Lauvand, recruited from Tropica, has brought a welcome Escoffier gloss to **Montrachet**. There's just enough cream in the champagne sauce blanketing the oysters, just enough butter in the lobster garbure and the roasted sweetbreads, to make Montrachet fans feel pleasantly dissolute. Franck Deletrain has never been better than now, swimming with the fishes at **Tropica**. In a town infatuated with tuna tartare, his miso-ginger-wasabi-touched rendition is stellar. For winter, he floats poached-halibut-and-pumpkin dumplings in lobster consommé with white truffle

New York mouths are **gobbling** up South America, and soon even the derrière-garde will be hooked on **arepas**.

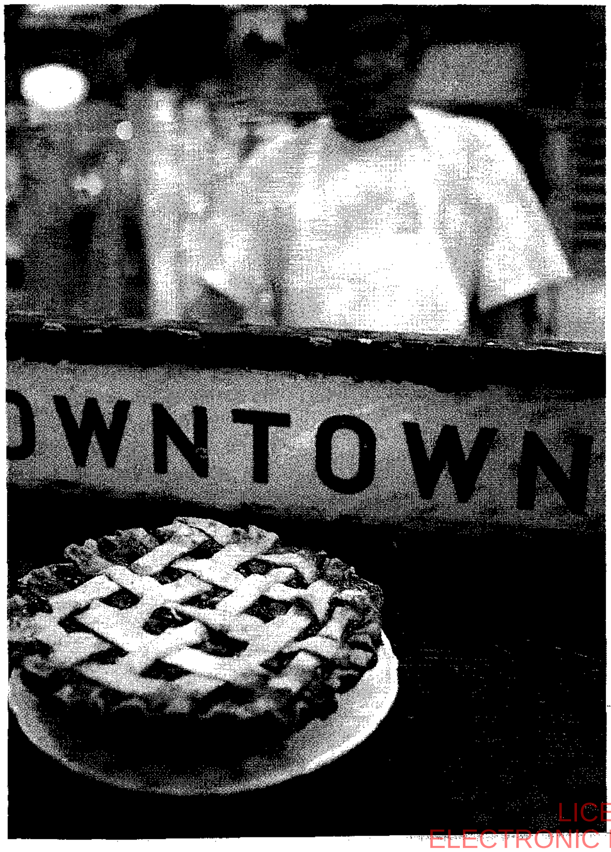
Photographs: this page, Robert Wright; opposite, Kenneth Chen

and sears sea scallops on quinoa with oxtail soffrito. Chef Bill Telepan was orphaned when the persnickety West Side failed to support Ansonia, so now he brings welcome brio and flavor astonishments to **JUdson Grill** with such voluptuous notions as foie gras in a mini-pumpkin, his sheep's-milk-ricotta gnocchi with truffles, and sea-urchin-shrimp-and-leek stew. Iced quince-pomegranate soup makes a jolting thrill of a finale.

I can't find my way in the maze of Chinatown anymore.

Chinatown has many secrets. I wish I knew them. Once in a while I stumble on a find. Alas, raves have left Joe's Shanghai with the mechanical hum of a factory assembly line. But now there's a tsunami of new Shanghai feeding spots flaunting that city's famous soupy buns, so-called because they spurt all over the table if you're not an expert slurper. **Goody's**, of Rego Park, where I first sampled the supernal dumplings of Shanghai, has begat an offspring on Chatham Square. Try flaky turnip pastry, sweet crispy eel, marvelous Shanghai noodles with seafood, or starchy rice cake with squid, shrimp, and scallion. Torrid Sichuan-peppered prawns are a must. The family that once ran the beloved Say Eng Look has opened **New Green Bo** with glaring light, glass-topped tables, and an unusually friendly welcome. After the obligatory steamed dumplings, we share tiny boiled shrimp, exquisitely delicate, with seaweed (to scoop up in a soup spoon and sprinkle with vinegar), excellent tong po pork, carp tail with brown sauce, and winter-melon soup with dried young bamboo shoots. And **Shanghai Cuisine** is that rare duck, a Chinatown spot with style, as well as fried seaweed with peanuts, hot and gingery bean-noodle casserole with crabs, the classic braised pork with brown sauce, and a fine version of carp tail.

The pie of my dreams: Kitchenette serves great breakfast all day, but its masterpiece is a nearly perfect cherry pie.



What fresh hell is this?

You refer to the **Algonquin**, I presume, my favorite new theme park. Harold Ross and Dorothy Parker (the Vicious Circle's Mickey and Minnie) are there in spirit—whirling in their graves, I do not doubt—and in the painting of the Round Table's usual suspects hanging not far from where we are having watery lentil soup, a cheesy Caesar, and a rather decent roast-beef sandwich. "Can it be rare?" I asked. "For you," the waiter said, "anything." (And that's rare, too, these days.) An extra dab of horseradish sauce is a must. The surround of the glorious Corinthian columns leading out to the lobby is retro and stylish, never mind how it actually was—was it ever? And there are real books, gasp, on the shelves . . . available for, gasp, reading. Thackeray. Dickens. Thurber. *Is Sex Necessary?* If not, there is always fine chocolate cake, definitely not flourless, and weekly readings too. (Dorothy Parker, of course.)

So what happened to the Golden Age of midtown Chinese restaurants?

Shun Lee Palace and its western outpost, **Shun Lee**, are the sole survivors in my book, even though occasional brusque indifference to strangers can be especially annoying at these haute-couture prices. Still, no one can better orchestrate his chefs' eclectic skills to produce a stunning banquet—authentic, nouvelle, and China Lite—than proprietor Michael Tong.Best of all, Shun Lee will deliver anything from a banquet for 1,000 to a dim sum feast for two, all day—river to river—between 34th and 96th Streets.

Arepas? Am I missing something?

New York mouths are gobbling up South America, and soon even the derrière-garde will be hooked on these rich little corn cakes. Arizona 206 has morphed into **Bolívar**, with *piqueos* (Pan-American snacks including, of course, arepas with crème fraîche), cebiches, aperitivos, and meat from the Argentine parrilla—I especially like the mixed grill. In the Village, **Campo** borrows (with reasonable success) from south-of-the-border kitchens. Loved arepas, yuca turnovers with corn, ropa vieja, and marvelous mushroom-studded cheddar grits. Rafael Palomino has found a spiritual home at **Sonora**—good for a neighborhood lacking a lively canteen. (I liked the Cuban sandwich, the yuca pastal with leek and foie gras, and monstrous barbecued ribs that for some reason he's dropped from the menu.) Best of all, Doug Rodriguez still does his risky and exhilarating high-wire act at **Patría**.

My guy's fantasies are still frozen in a disco mode.

We dancing fools survived cruel deprivation in the years when there was only Decade to make us feel eternally 23. But now, after sneering at our white latex booties and our Travolta moves, New York loves the seventies again. Limelight is having its second fifteen minutes, and Regine is back at **Rage** with billowing cleavage and the more or less well-vacuumed faces of her pals. Surprise: Rage's food is first-rate (guaranteed at least till hired whisk Michael Scheiman exits). Can your love's knees navigate serious salsa? Come to **Jimmy's Bronx Cafe** to fuel on hearty Latino soups and empanadas or giant lobster tail, then let Jimmy's amiable crew twirl you out on the floor and dance till dawn. Or the emergency room. Whatever.

I wonder if those gangly **chickadees** sipping their **Moombapolitans** actually care how good the food is?

I'm so out, clue me in.

Feel the heat at **Joe's Pub**, **Lot 61**, and **Moomba**, where I wonder if those gangly chickadees sipping their tangy Moombapolitans actually care how good the food is. **Clementine**, where chef-owner John Schenk's touch is surer than ever, draws a mix of young grunge and metropolitan headbands. At their most uninhibited, they can be deafening. That certain clan, SoHo tradefolk and fashion sachems, hangs out at **Mercer Kitchen**, where the food can be good, very good, or simply puzzling and you have a choice of bright lights next to the grill or ghostly cellar shadows. I love the look, hate the feel. The inferno at **BondSt** flames on. Give thanks for the new third floor and what is possibly New York's least Zen and most vibrant play on Japanese tradition. Thin-sliced fluke sashimi in frozen shiso slush, yuzu-sprinkled tuna, the mustard-spiked beef tartare with gold leaf aquiver, and a trio of omakase sushi sculpted by sensai Hiroshi Nakahara had us raving.

Kind of blue: The signature drink at Moomba is, naturally, a Moombapolitan.

What's really worth a trek?

The savory rijsttafel and warm welcome at **Java** in Brooklyn is s cheap ($27.50 for two), you ca afford to hire a limo. The fragran sizzle of chicken, lamb, or brain cooked on a fiery hot iron is the lure at the Pakistani **Tabaq**, half block from the Jackson Heights-Roosevelt stop on the subway Book at eight any Monday for rib or the famous chicken and waffles at **Wells Restaurant** and sta for a night of swing with the sixteen-man Harlem Renaissanc band. Jump up and jitterbug an don't mind the tourists.

Why don't we have decent restaurants on the Upper West Side?

Stop whining already. Is **Picholin** chopped liver? Dare I mentio the enduring legacy of splendi cured seafood at **Barney Greengrass**, especially the eggs softl scrambled with sturgeon an onions? Or the *veritas* of **Pizz Joint**'s sausage-and-peppers hero **Two Two Two** draws fans acros the great green divide for it costly decadence of truffle an foie gras. In a rare act of charit for those who feel nurtured b the place's Victorian-bed-and breakfast charm, Frank Valenz has added a $36 prix fixe lunc

Tingling Asian flavors kee bringing me back to **Rain** on We 82nd. And last month, the Rai makers jumped on the Latino craz by installing Patría-prepped Ale Garcia around the corner at **Cal Ocho**, their Columbus Avenu space (formerly Main Street). Von and Typhoon Brewery vetera James Chew is the consulting brai behind the sizzle of the woks an steamers at **Ruby Foo's** on Broa way, a dramatic two-story stage s designed by David Rockwell.

Like so many Upper We Siders who don't think it's ha pening unless it's happening dow town, I've clocked untold hours i

Photographs by Kenneth Chen (

Underworld: Jean-Georges Vongerichten goes subterranean with his new Mercer Kitchen in SoHo.

traffic making Spartina in TriBeCa my neighborhood hangout. But with Stephen Kalt cloning himself at **Spazzia**, on the Columbus Avenue site of the late Museum Cafe, his splendid grilled pizzas and rustic Mediterranean cooking will now be just footsteps away.

My guest is a vegetarian, and money is not the issue.

Advertise how deeply you care by treating your vegophile to the $95 vegetarian tasting at **Lespinasse**. While you wallow in stuffed pigs' feet at **Café Boulud**, your chum can find fulfillment in the "Le Potager" listings—butternut-squash soup with ricotta gnocchi, artichoke-arugula-black-olive ravioli, splendid root-vegetable cassoulet. **Bolo**, **Spartina**, **Tapika**, **The Screening Room**, and **The Lobster Club** all have lively vegetable options, as do most Italian and Indian restaurants. I once asked for a plate made up of all the side dishes at **Mesa Grill** and was wowed. The vegetarian niece I sent to **Union Square Cafe** was totally blissed out by the boodle of options. She thought the menu was designed just for her.

All this buzz over root vegetables is making me crave meat.

Welcome to cow country, the town that gave its name to a swaggering cut of sirloin. **City Hall** brings a turn-of-the-century-chophouse feel and the finesse of French technique to TriBeCa. I wasn't expecting serious prime cow from a place called **Michael Jordan's The Steak House**, but hosts Penny and Peter Glazier and chef David Walzog wouldn't have it any other way. The sirloin at **Sparks** tastes first-rate, ditto the spectacular Maryland crab and a Mondavi Cabernet from the mythic cellar, but everything else smacks of mass production, including oversalted hash browns. Determined cadres, mostly men, endure the obligatory 25-to-35-minute wait for a table and care not a whit. **F.illi Ponte** no longer woos with the multitude of freebies I used to marvel at, but the splendid 32-ounce T-bone fiorentina is a genuine thrill, possibly equal to the mammoth pork shank I can never resist at **Maloney & Porcelli**.

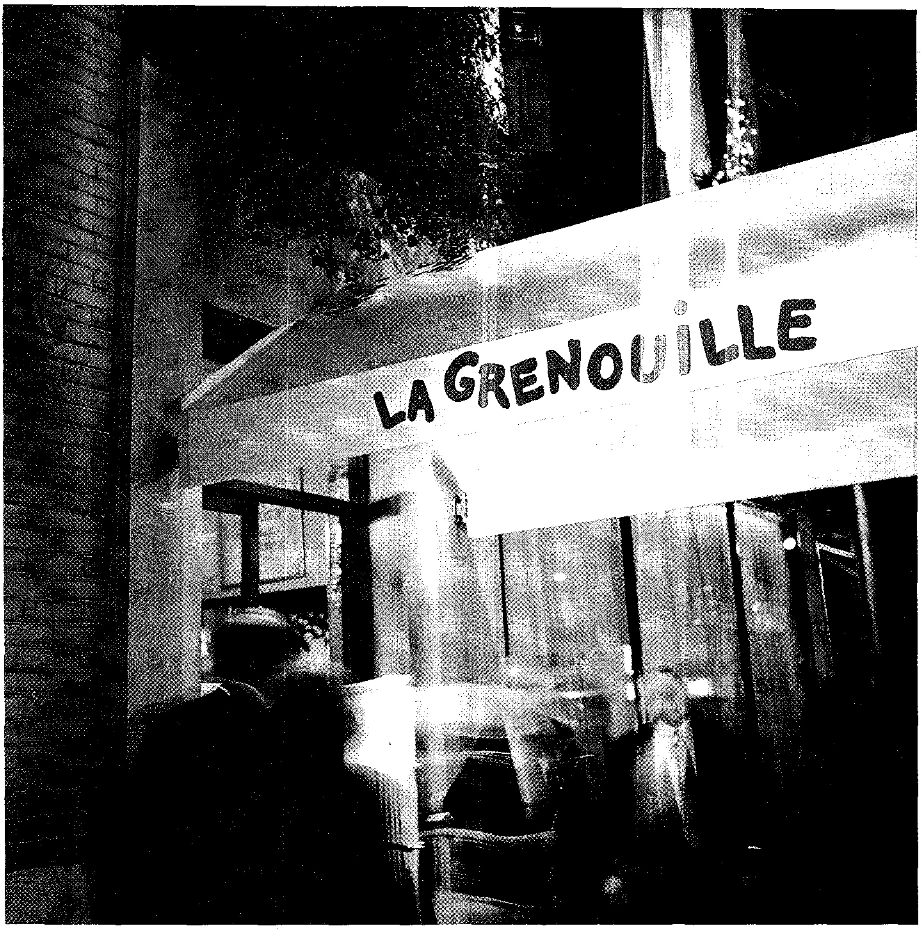
I send everyone who's really hungry to **Churrascaria Plataforma**, with its marathon of waiters wielding rotisserie spears of every imaginable viand. It's **Chimichurri Grill** for chorizo, blood sausage, and first-rate empanadas, and for the Argentine parrilla—preferably chewy short ribs or boneless rib-eye—with marvelous fries and the piquant green sauce that gives this sometimes glum house its name.

Is nothing sacred?

Amazingly, **'21'** soldiers on with a few senior retainers to remember the last of the dotard clientele and to jolly the thirtysomethings and Gen-Xers who have recolonized this saloon. I remember the clubby, forbidding days when provincials like me got stiffed at the door, but now is now. Fancy schmancy—mesquite-fired foie gras with sickly sweet quince, pineapple, and spiced plums, and roasted sea scallops with chive-potato pancake and caviar-sabayon sauce—co-exist with ghosts of the house classics, chicken hash and a soggy Caesar salad. Still, it

I know you must have a favorite.

When pressed, as I often am, to choose just one, I can't. I must list **Le Bernardin**, **Gotham Bar & Grill**, **Jean Georges**, **Nobu**, **Mesa Grill**, **Shun Lee**, and **Aureole**. In the past year, I've added **Picholine** and **BondSt** to that Valhalla. And I have no doubt I'll be fighting for a table at the $10 million temple of **Daniel** along with his Park Avenue sycophants, worshipful foodies, and the flotsam that follow with money to burn. I need a regular fix at **Vong** and **Bolo** too. But even an insatiable gourmand needs a night out from ceremonial greatness, and it's been too long since I gave myself the luxury and ease of **Balthazar**, where (I must admit) I am likely to find myself seated swiftly in a booth, basking in Keith McNally's perfect hallucination of a Parisian brasserie: The scarred mirrors that tilt for voyeuristic pleasure. The zinc-topped bar, the remarkable bread, a skyscraper harvest of the sea, a really rare steak au poivre. Maybe even a boldfaced thrill or two. In the dim, noisy little neighborhood saloon with crackled-leather banquettes that is **Butterfield 81**, I feel a frisson of John O'Hara's ghost and nostalgia for a time when telephone exchanges had names. Chef Tom Valenti's bold and rustic cooking always lives up to lofty expectation.



Sacred cow: Still *très chic*, still *très chère*, La Grenouille has become untouchable and indestructible.

pleases me to feel like a kid playing grown-up here.

Every few years a new generation of movers, shakers, machers, and auteurs seek shelter, a belt, and maybe a veal chop at **Elaine's**, never mind that the dish is usually tastier than the dishes. **La Grenouille** ages like a grande dame: impenetrable French (untranslated on the menu). Bijouterie piled on (floral bouquets ever more exuberant). And flaunting a younger man, American, no less. Chef Daniel Orr dishes up respectable quenelles de brochet and classic Dover sole. But clearly he puts his heart into nouvellisms like Nantucket scallops with soy beans, lentils, and barley in a tangy sauce, and a tingling chiffonade of calamari with ginger, all for a crowd that doesn't feel even a tiny *ouch* at paying $655 for four.

I'd like to eat close to home for a change.

A restaurant may not be worth a cab ride but can still be an asset to the neighborhood. Plant your derrière on a chair at **Avenue** bistro on the Upper West Side and happily spend the day: scrambled eggs and a croissant at breakfast, a grazing of salads for lunch, and more ambitious offerings come dinner—nothing more than $20. **Totonno's** thinish, crisp wagon-wheel pizzas are a plus for the Upper East Side. **La Fôret** is a much-needed island of warmth and solid French-bistro cooking far north on First Avenue. There, a Ukrainian who last worked for Bouley wraps shrimp in feathery phyllo to start, then roasts leg of lamb, duck breast with potato purée, and a meaty round of filet mignon—entrées $12.95 to $17.95. Be grateful for **Le Solex** if you're wooing a client or an artist in Chelsea. Breakfast is served till a beneficent 4 P.M. And there's a first-rate burger, excellent fries, and updated bistro classics.

Café Adriana in the arcade of the Galleria on 57th Street has quickly become a hot lunchtime boutique for shoppers transfixed by Philippe Feret's mile-high ostrich burgers with frizzled onion, and the onion rolls stuffed with buffalo short ribs in tomato-onion-carrot confit. There's confusion at the cloakroom, but otherwise the crew knows its drill at pleasantly gussied-up **Chianti** on Second Avenue in midtown, where a new chef, Scott Conant, shows off what he learned at San Domenico and Il Toscanaccio. Don't overindulge in the savory cakelike focaccia. Short ribs off the bone atop a vegetable-and-farro "risotto" and a first-rate fritto misto big enough for two come next. Then pepper-crusted tuna or marinated skirt steak with a pile of irresistible Tuscan fries.

There are too few tables and too many gringos lined up for the zesty black-bean tamales or beef-barbacoa burrito with fiery poblano potatoes at **Mexicana Mama** in the West Village. Nibble on a brown bag of chips with salsa while you wait.

Girls just want to have fun.

Chili funk, fabulous Thai-esque food, and a live-wire crowd create a cheerful vibe at **The Elephant** in the East Village. Score a spot at the glowing communal table at **Asia de Cuba** to sip exotic drinks and flirt with strangers over fusion food that can be really good. Some people think the do-it-yourself barbecue at **Bop** is a kick: The mysteries of Korean nibbles are made accessible by nubile-young-woman servers in stylish black designer aprons. Fun for the guys too.

Is that a tear in your eye?

The food world lost a measure of courtly glamour with the death of Paul Kovi, one half of the duo that resurrected The Four Seasons. But the loss of Joe Baum is especially wrenching—his comebacks were legend, his five decades of creative genius filled with fantasy. And I'm sad for the cavalier commandeering of the Rainbow Room. It will be closed to the public except on weekends. Talk about the art of the steal. Where is the Landmarks Conservancy when New York needs it most? ■

Every few years a new generation seeks **shelter** at Elaine's,
never mind that the **dish** is usually tastier than the dishes.

Photograph by Robert Wright.

THE HOT LIST

THE ALGONQUIN HOTEL
59 West 44th Street
840-6800

AMERICAN PARK
Battery Park
(opposite 17 State Street)
809-5508

AN AMERICAN PLACE
2 Park Avenue
684-2122

AQUAGRILL
210 Spring Street
274-0505

ASIA DE CUBA
Morgans Hotel
237 Madison Avenue
726-7755

AUREOLE
34 East 61st Street
319-1660

AVENUE
520 Columbus Avenue
579-3194

BABBO
110 Waverly Place
777-0303

BALTHAZAR
80 Spring Street
965-1414

BARNEY GREENGRASS
541 Amsterdam Avenue
724-4707

BAR PITTI
268 Sixth Avenue
982-3300

BLUE RIBBON
97 Sullivan Street
274-0404

BLUE RIBBON BAKERY & CAFE
33 Downing Street
337-0404

BOLÍVAR
206 East 60th Street
838-0440

BOLO
23 East 22nd Street
228-2200

BONDST
6 Bond Street
777-2500

BOP
325 Bowery
254-7887

BOUTERIN
420 East 59th Street
758-0323

BROOKLYN DINER USA
212 West 57th Street
581-8900

BUTTERFIELD 81
170 East 81st Street
288-2700

CAFÉ ADRIANA
Galleria
115 East 57th Street
829-8180

CAFÉ BOULUD
Surrey Hotel
20 East 76th Street
772-2600

CAFÉ HABANA
17 Prince Street
625-2001

CALLE OCHO
446 Columbus Avenue
873-5025

CAMPAGNA
24 East 21st Street
460-0900

CAMPO
89 Greenwich Street
691-8080

CENA
12 East 22nd Street
505-1222

CHIANTI
1043 Second Avenue
980-8686

CHIMICHURRI GRILL
606 Ninth Avenue
586-8655

CHOLA
232 East 58th Street
688-4619

CHURRASCARIA PLATAFORMA
Belvedere Hotel
316 West 49th Street
245-0505

CITY HALL
131 Duane Street
227-7777

CLEMENTINE
1 Fifth Avenue
253-0003

DANIEL
60 East 65th Street
288-0033

DROVERS TAP ROOM
9 Jones Street
627-1233

ELAINE'S
1703 Second Avenue
534-8103

THE ELEPHANT
58 East 1st Street
505-7739

ELEVEN MADISON PARK
11 Madison Avenue
889-0905

ESTIATORIO MILOS
125 West 55th Street
245-7400

FELIDIA
243 East 58th Street
758-1479

F.ILLI PONTE
39 Desbrosses Street
226-4621

FOUR SEASONS
99 East 52nd Street
754-9494

GOODY'S
1 East Broadway
577-2922

GOTHAM BAR & GRILL
12 East 12th Street
620-4020

HOME
20 Cornelia Street
243-9579

IL MULINO
86 West 3rd Street
673-3783

I TRULLI
122 East 27th Street
481-7372

JAVA
455 Seventh Avenue,
Brooklyn; *718-832-4583*

JEAN GEORGES
Trump International Hotel
1 Central Park West
299-3900

JIMMY'S BRONX CAFE
281 West Fordham Road,
Bronx
718-329-2000

JOE'S PUB
The Public Theater
425 Lafayette Street
539-8770

JUDSON GRILL
152 West 52nd Street
582-5252

KITCHENETTE
80 West Broadway
267-6740

LA FÔRET
1713 First Avenue
987-9839

LA FOURCHETTE
1608 First Avenue
249-5924

LA GRENOUILLE
3 East 52nd Street
752-1495

LE BERNARDIN
155 West 51st Street
489-1515

LE SOLEX
470 West 23rd Street
627-1331

LESPINASSE
St. Regis Hotel
2 East 55th Street
339-6719

THE LOBSTER CLUB
24 East 80th Street
249-6500

LOT 61
550 West 21st Street
243-6555

MALONEY & PORCELLI
37 East 50th Street
750-2233

MERCER KITCHEN
Mercer Hotel
99 Prince Street
966-5454

MESA GRILL
102 Fifth Avenue
807-7400

MEXICANA MAMA
525 Hudson Street
924-4119

MICHAEL JORDAN'S THE STEAK HOUSE
Grand Central Terminal
23 Vanderbilt Avenue
655-2300

MONTRACHET
239 West Broadway
219-2777

MOOMBA
133 Seventh Avenue
South
989-1414

NEW GREEN BO
66 Bayard Street
625-2359

NEXT DOOR NOBU
105 Hudson Street
334-4445

NOBU
105 Hudson Street
219-0500

NORMA'S
Le Parker Meridien
118 West 57th Street
708-7460

OCEANA
55 East 54th Street
759-5941

OCEAN GRILL
384 Columbus Avenue
579-2300

OSTERIA DEL CIRCO
120 West 55th Street
265-3636

PASHA
70 West 71st Street
579-8751

PATRÍA
250 Park Avenue
South
777-6211

PICHOLINE
35 West 64th Street
724-8585

PIZZA JOINT
2175 Broadway
724-2010

PONGAL
110 Lexington Avenue
696-9458

RAGE
123 East 54th Street
753-8555

RAIN (WEST SIDE)
100 West 82nd Street
501-0776

REMI
145 West 53rd Street
581-4242

RUBY FOO'S
2182 Broadway
724-6700

SAN PIETRO
18 East 54th Street
753-9015

SCARABÉE
230 East 51st Street
758-6633

THE SCREENING ROOM
54 Varick Street
334-2100

THE SEA GRILL
Rockefeller Plaza
19 West 49th Street
332-7610

SERENDIPITY 3
225 East 60th Street
838-3531

SHANGHAI CUISINE
89 Bayard Street
732-8988

SHUN LEE
43 West 65th Street
595-8895

SHUN LEE PALACE
155 East 55th Street
371-8844

SONORA
Eastgate Tower Hotel
222 East 39th Street
297-0280

SPARKS STEAK HOUSE
210 East 46th Street
687-4855

SPARTINA
355 Greenwich Street
274-9310

SPAZZIA
366 Columbus Avenue
799-0150

SURYA
302 Bleecker Street
807-7770

SYLVIA'S
328 Lenox Avenue
996-0660

TABAQ
73-21 37th Road
Jackson Heights, Queens
718-898-2837

TABLA
11 Madison Avenue
889-0667

TAPIKA
950 Eighth Avenue
397-3737

TENNESSEE MOUNTAIN
121 West 45th Street
869-4545
143 Spring Street
431-3993

TOTONNO'S PIZZERIA NAPOLITANO
1544 Second Avenue
327-2800

TRATTORIA DELL'ARTE
900 Seventh Avenue
245-9800

TROPICA
MetLife Building
Concourse Level
200 Park Avenue
867-6767

'21' CLUB
21 West 52nd Street
582-7200

TWO TWO TWO
222 West 79th Street
799-0400

UNION PACIFIC
111 East 22nd Street
995-8500

UNION SQUARE CAFE
21 East 16th Street
243-4020

VIRGIL'S REAL BBQ
152 West 44th Street
921-9494

VONG
200 East 54th Street
486-9592

WELLS RESTAURANT
2247–49 Seventh Avenue
234-0700

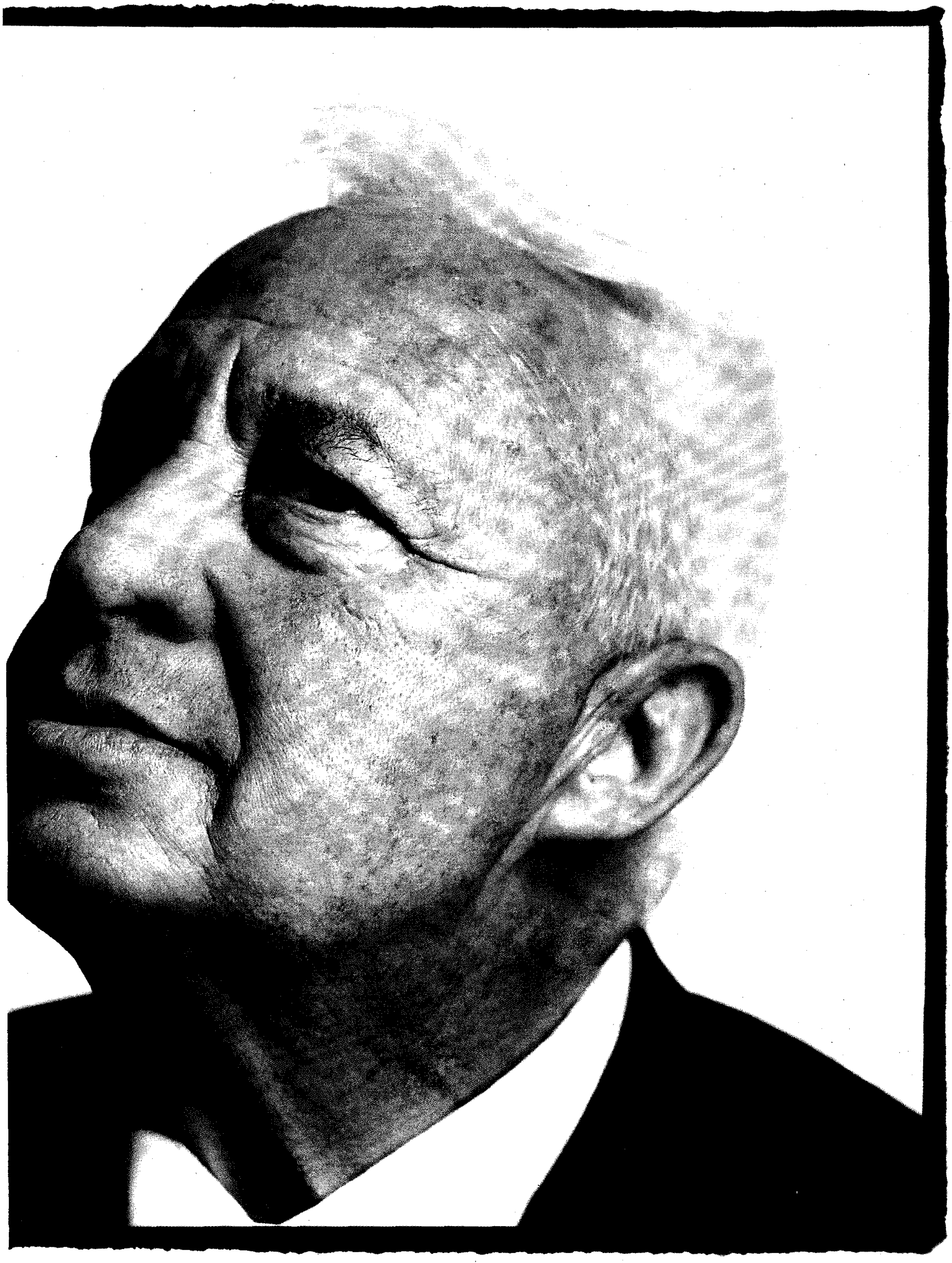
The Warrior's Peace

Ariel Sharon has had many lives: legendary Israeli general, bloodstained pariah, prodigious builder of settlements, sheep farmer. Now, as Israel's foreign minister, he's navigating Israel—carefully—toward peace. The question is, how much has he really changed?

By Lucinda Franks

Shortly before takeoff, passengers in the first rows of the shuttle from New York to Washington are unceremoniously uprooted from their seats and whisked to the back of the plane. Then security guards shuffle backward through the plane's door, shielding a harmless-looking portly, white-haired man: Israel's foreign minister, Ariel Sharon. Sharon is on his way to Washington to attempt to hold together the teetering peace plan agreed on in Wye River, Maryland, in October. It's a tense time, but Sharon seems to be enjoying it. As the plane ascends and the lights etch out the map of Manhattan, he marvels at the Twin Towers rising like pillars from a temple floor. "If we had those in Tel Aviv," he jokes to his wife, Lili, "we could give the Palestinians all the high ground and still be higher."

Photograph by Len Irish



Sharon, 70, is the last of the original Israeli pioneers still in the political arena. He has lived Israel's history—forging a Jewish homeland from the desert, ingeniously farming and populating it, passionately defending its territory. He fought with Moshe Dayan in the 1948 War of Independence, and went on to become one of Israel's most brilliant generals. In 1973, when Egyptian and Syrian tanks massed at Israel's borders for a surprise attack on Yom Kippur, Sharon argued his superiors into letting him lead his vastly outnumbered troops across the Suez Canal to attack Egypt from the rear, winning a stunning victory. In 1982, Sharon's reputation for ruthless independence became notoriety when he swept through Lebanon, leaving a bloody wake. The general was catapulted from national hero to national pariah.

But the Levant is brimming with paradox, and its overlapping realities shift like tides with the moon. Sharon spent fifteen years in the political desert, dismissed as a firebrand, a superhawk, even a murderer, shunned by Presidents Bush and Clinton and frozen out by Prime Minister Netanyahu. But now his career has circled round to meet itself. He has been brought out of exile to be an architect of the Israeli-Palestinian rapprochement and its unlikely diplomatic broker. In Israel, Sharon is viewed as "Bibi's gun-for-hire," plucked from the margins two days before the Wye peace conference to appease the agitated right wing. But he's quickly assumed a larger role. Relations between Israel and America have often been damaged by the animosity between Netanyahu and Clinton. But Sharon, who possesses a disarming charm to accompany his military gifts, has nurtured a warm relationship with the president and his advisers. Sharon's plainspoken, decisive style—in sharp contrast to Netanyahu's vacillations—has pushed the sputtering peace process forward; discreet talks are continuing, even during the current freeze. And sixteen years after he engineered the invasion of Lebanon, he is now openly advocating withdrawal.

"Sharon is the kind of **missing father** Clinton is drawn to. I

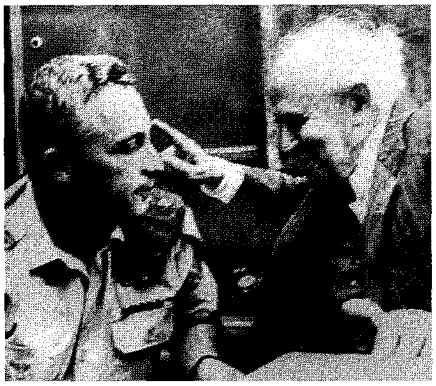
"Sharon may be a hard-liner, but his word is good, and he's somebody one immediately respects," says Clinton cabinet member Bill Richardson. "In Wye, he had the political stature and the unique imagination to work out a land return that ended up being acceptable to all sides."

So has the Last Warrior become a man of peace? The answer is yes, in a sense. But things in the Middle East are never that simple.

ON MONDAY MORNING, DECEMBER 7, SHARON's hotel in Washington is crawling with security. He is hustled out the back door, and his motorcade, sirens blaring, delivers him to the State Department for a meeting with Secretary of State Madeleine Albright. As the meeting stretches into its second hour, the press in the treaty room grow restless. "Tell me what the hell the big general is doing here, anyway?" says a cameraman. "The hawk has put on the wings of the dove," drawls an Israeli reporter.

The Sharon the Israeli press knows is opposed to returning one hectare of Judea and Samaria; he once bought a house in the middle of largely Arab East Jerusalem and made a grand political show of moving in. Before Wye, he was on record as firmly opposed to giving back the 13 percent of West Bank land proposed by Americans to reopen the stalled Oslo accords.

In fact, Sharon, a pragmatist, long ago saw the inevitability of ceding the occupied territories and began to change almost singlehandedly the face of the West Bank. In 1977, as Begin's minister of agriculture, Sharon drew a map of proposed Jewish settlements that would act as security zones strategically placed throughout the territory annexed from Jordan in 1967. As they went up, even fellow generals objected, but Sharon would take his critics for Jeep tours of these raw communities, slapped together with cement blocks and scrap-board, bumping across the high ground of the West Bank, pointing down to the Jewish cities of Haifa and Tel Aviv, which lay exposed in the valley.



1948 **With David Ben-Gurion, fellow pioneer and Israel's first prime minister.**

1973 **With Moshe Dayan after Israel's defeat of Egypt in the Yom Kippur War.**

And in the eighties, using the secondary cabinet posts to which he was banished, he presided over the building of more than 146 settlements, thousands of homes for Russian immigrants, and hundreds of miles of bypass roads across the occupied territories, so that Israel would be able to do the impossible: return the West Bank to Palestinians without losing the Jewish holy land of Judea and Samaria. "In military strategy," Sharon told me at his New York hotel, unfurling one of his ubiquitous maps, "you learn that it is not how much land you give up or when, but what land that matters."

When he was brought in, Sharon redrew the existing plan for the latest phase of land return. He would concede to giving back the 13 percent—but not from the zones in the Jordan Valley that would give Arafat a crucial foothold there.

After ceding the land agreed upon at Wye, Israel will have returned about 40 percent of the West Bank, on which some 98 percent of the Palestinians live. The West Bank's major cities are surrounded by "yellow" zones, denoting areas policed by the Palestinians but militarily controlled by Israel. The territories between the cities are crisscrossed with Israeli roads and liberally dotted with settlements—now grown into permanent communities—that act as well-armed fortifications. According to Sharon's plan, the valleys on both sides of the spine of the West Bank hills are nonnegotiable security zones controlled by Israel. The nascent Palestinian nation looks like a series of isolated city-states, dependent on Israel for even their electricity, and surrounded by Israel's military.

"Sharon has insured that on the West Bank, Jews and Arabs will be totally intertwined," says Kenneth Bialkin, former chairman of the Conference of Presidents of Major American Jewish Organizations. "It is like Madison and Park Avenue—with a fortified divider down the middle."

American negotiators are worried by Sharon's maps. "He talks of eventual territorial contiguity for the Palestinians, but his maps don't spell contiguity," said one.

"The return of our historic land was a painful thing to do, very painful," Sharon says, pointing a callused finger at a spot on

Photographs by Micha Bar-Am/Magnum.

his map. “Look, Rachel’s tomb is here, Jews have worshiped here for 4,000 years. Imagine if you had to give back Texas to Mexico or New York to Canada. But you know, after Oslo, this was inevitable. The only thing we could do was prepare against the dangers. On the one hand, we had to learn how to live with the Arabs, and on the other, we had to protect against them.”

American negotiators expect the foreign minister to make more compromises to the Palestinians, pointing hopefully to the sacrifice he made for the peace with Egypt when he directed the dismantling of settlements in the Sinai and evicted settlers. But Sharon has told friends that the destruction of the settlements at Yamit is the biggest regret of his career. “I will never again compromise with Jewish lives or Jewish rights,” he says. “The settlements in Judea and Samaria are permanent.”

s in awe of his military exploits, his visionary qualities.’

1977 **Planning the settlements that solidified Israel’s hold on the West Bank.**

1979 **With Egyptian president Anwar Sadat, in more peaceful times.**

AFTER THEIR MEETING, ALBRIGHT AND SHAron emerge from double doors and step to the podium. They make a striking pair, two short, round people with the quirky faces of character actors. Sharon speaks first, warning that Israel will freeze the land return unless Palestinian violence abates, but he does it in an expansively gracious way. Albright replies that all this can be worked out at the negotiating table. At the end, he turns and smiles flirtatiously at her and in his thick guttural accent says, “I will be very glad to have you on our farm. Maybe you’ll be able to see how we live there.”

Later, Sharon tells me what really happened behind those double doors. “I saw she was furious,” he says. “It was in her face.” Albright was angry because Netanyahu, besieged by nationalist ministers demanding that Clinton cancel his impending visit to Gaza, had just publicly indicated that the president was not entirely welcome. “Now, that should not have happened,” Sharon says. “It was stupid. I felt bad. You don’t commit bad manners and disinvite someone in order to get rid of some pressure.”

So Sharon called Netanyahu on his cell phone and got him to retract the statement and write the president a letter of welcome. Still, the shock over Bibi’s blunder pervaded every negotiating room Sharon entered that day. “Sandy Berger, Dennis Ross, they felt something true for their president, and I told them how admirable that was. I felt envy, really, to see that kind of personal loyalty, for it seldom exists in our country.”

Indeed, Sharon found out after the Albright meeting that the Israeli cabinet had turned on their prime minister. He was shepherded to a bank of phones in one of Albright’s offices to try to quash the rebellion. The Israeli ambassador waited outside looking glum. The general had postponed his trip to Washington twice to solidify support for the Likud government and try to stave off a vote of no confidence.

Sharon had barely emerged when he was dispatched down a maze of halls for a new round of meetings, his white head bobbing between tall aides. He arrived at special Mideast envoy Dennis Ross’s office puffing. “I didn’t know the job of foreign minister including trotting down these long, long American corridors,” he quipped later. “Then cell phones kept going off, in the office of Ross, of the director of the CIA, the National Religious Party was on the line, Bibi was on the line, and I was trying to convince the nationalists the Americans would stand firm against Arafat, trying to convince the Americans to stand firm so the coalition would not fall apart. It must have looked absurd. What do you call that here, the Catch-22?”

Later, at the White House, Sharon sat beneath a huge Christmas tree garlanded with gold angels and spoke to Netanyahu for the sixteenth time that day. The crisis had been averted, and moreover, the spectacle had persuaded the Americans to put new pressure on Arafat. Earlier, they had told Sharon that the Palestinian leader was “so weak he would be toppled” if he took the kind of public vote Israel demanded to nullify the sections of the PLO Covenant calling for the destruction of Israel during the president’s upcoming Gaza trip.

But when President Clinton, escaping the impeachment imbroglio, slipped into national-security adviser Sandy Berger’s office through the back door, he assured Sharon he would be satisfied. “He said he was not going to preside over a farce; there would be a real vote, not just some dancing on the tables so Arafat could go back to his people and say it had not been done. I told the president he would get a very warm welcome in Jerusalem,” Sharon says.

Nevertheless, Sharon warned him of the likelihood that Israel would delay the next phase of the land return, scheduled for December 18. “The Palestinians have not implemented most of their agreements, and there have to be some concrete moves; Israelis are being killed; thousands of illegal weapons remain uncollected.”

TWO DAYS LATER, SHARON was back in New York. He sat for the only in-depth interview he has given since he became foreign minister. The tables were covered with plates of fruit, juices, coffee—and cans of Slim Fast—set out by his wife, Lili, a tall, beautiful black-haired woman who is the sister of his late first wife. She fusses over him, pulling at the hair straggling at the back of his neck, and he whispers endearments to her in Hebrew. They live on a farm in the Negev Desert, where they raise sheep and cows and grow oranges and melons. He talks about his parents with childlike amazement. “My mother worked so hard and she only complained once—when she was in the hospital and couldn’t be out in the fields. I would clear stones from the fields and load them into the horse cart and up the hills. Every so often, the horse would refuse to go on and my father taught me how to put a stone under the wheel and talk softly into his ear until he was ready to go on.” He laughs. “In the 1973 war, when we saw the line of Egyptian tanks on our borders, I said, ‘A stone is needed,’ and my soldiers didn’t know what I was talking about.”

An aide comes in with the fourth draft of a letter to President Clinton expressing appreciation for their talks and hoping for

Photographs: left, Micha Bar-Am/Magnum; right, AP/Wide World.

more opportunities. It is a simple courtesy letter, but he wants to be sure he has done it properly, even to the right use of spacing between lines.

Sharon knows that his relationship with Clinton is a crucial one. As Netanyahu maneuvers to hold on to his office, trying to satisfy both sides by making promises he cannot keep, Sharon has won the president's trust. "The president asked me if he'd be better off with a Labor government," Sharon says. "I told him peace always takes longer than war, but a right-wing government can achieve it more easily."

Sharon concedes that Israel wants to slow down the process, to delay the May 4 deadline when he and his Palestinian counterpart have to implement a permanent status plan for Palestine. "I know why President Clinton wants this peace in a hurry and I feel for his predicament, but this is a region where there is such hatred and mistrust that if you hurry, you fail," Sharon says. "If Rabin had not rushed through it, perhaps he would be alive today."

“The Americans think Arafat is a **pussycat** who will be nice

At Wye, Clinton was said to be fascinated with Sharon's maps and his creative economic ventures. "You'd find them together telling stories about their childhoods, knocking back cans of soda long past midnight," says one negotiator. "Sharon is the kind of missing father Clinton is drawn to. He was in awe of his military exploits, his visionary qualities. They both grew up poor and they share a creative flare for finding unusual solutions."

Sharon recounts how he and Clinton spent more than an hour talking about Israeli-Arab projects. "The president likes to talk about real things," Sharon says. "In that way, we are very much alike. You see, I think the real first steps to peace are giving the parties something to lose if there is war. If there are power stations and plants and factories along your common borders, if you are mutually interdependent, then why would you disturb that? Just imagine," he continues, leaning forward, his voice taking on the cadences of a poet, "a giant desalination project, where thousands of Arabs and Israelis work to develop and then make it greater and greater over the next twenty years."

WORKING TOWARD PEACE with Yasir Arafat has not softened Sharon's views on the Palestinian Authority's chairman. "Arafat is a murderer of babies, of innocents; they were killed on his personal orders," Sharon says, bringing his fist to the table. "The Americans know this. He personally ordered the assassination of two American diplomats in Khartoum!"

Sharon's refusal to acknowledge Arafat grated on American negotiators. They describe how Arafat, whom they refer to as "the Chairman," kept trying to get Sharon's attention during dinners at Wye, and they found his icy shunning distasteful and unbecoming.

Sharon thinks the Americans are naïve. "They think Arafat is a pussycat who will be nice if you pat him on the head," Sharon tells me, "but they greatly underestimate him. The present 'intifada' in the West Bank is directly incited by Arafat."

Israelis are so convinced of Arafat's duplicity and their own sincerity that they are surprised when others are not. "I was asked over and over this time if Israel is looking for an excuse not to withdraw from more territory," Sharon says. "Why does Israel have to constantly prove itself? Why would I have taken the foreign ministry if I didn't want peace?

1982 **With Prime Minister Menachem Begin during the war in Lebanon.**

1989 **The shepherd with his flock on the farm in the Negev.**

"There is a new Mideast order," Sharon continues. "We used to be the major concern of America, but now we are just a small part of a larger game. We are a tiny country in the target area of Iraq and Iran, Syria and Lebanon, all hostile to us.

"This is why we must take a very hard line in protecting our territory. And this is why it is so frustrating that Washington does not seem to know that Arafat will not give up anything unless forced. He would not have even come to the negotiating table were it not for the growing communities the settlements in Judea and Samaria have become."

Israelis have always been skeptical of the liberal Jews on the Clinton negotiating team, but Sharon reportedly felt something new from Clinton at Wye, a kind of understanding and openness. One observer describes an informal but telling moment in one of the kitchenettes when Arafat was describing his engineering accomplishments. "He was bragging about how he built the roads of Saudi Arabia and the ports of the Persian Gulf, and Albright and Ross were rapt, almost misty-eyed, and the president looked at Arafat's hands, which were very smooth and white, and then he looked at Sharon with this ironic gleam in his eye."

Before Wye, Sharon's colleagues baited him, predicting that he would cave in on his promise not to shake Arafat's hand, just as Netanyahu ended up sharing dinner and cigars with him. "But I did not shake his hand," Sharon says. "He saluted me, but I walked right past and shook the hand of Abu Mazen (his deputy)."

How, I ask him, can he carry this hatred and still make peace with the PLO?

"Look," he says, "there is so much hatred here in our country, it cannot be covered by Band-Aids or false sentiments. It will take a lot of time, much, much longer than my lifetime. It must be slow, and the two peoples must get to know each other, learn from each other, see each other every day."

Sharon can speak contemptuously about how the Arabs have overpumped the aquifers in Gaza, how PLO leaders regularly skim for themselves a big chunk of international-aid donations. At Wye, Arafat is said to have tweaked Israelis about being fearful that shipping at Gaza would steal Israel's export-import business, to which Sharon replied that on the contrary he would be glad to get his American-made John Deere caterpillar sent to General Sharon via the Gaza port.

Still, says Sharon, "everyone can learn something from someone else. The Arabs have much to teach us about the land, how they squeeze every last thing from it, about family loyalty.

"You know, I like the Palestinians, those

Photographs: left, Sygma; right, J. Richard/Sygma.

who are peaceful, and I have no problem with the younger PLO deputies whose hands are unbloodied. But there are some things which I will never compromise on. One of them is Yasir Arafat."

SHARON HAS TOLD FRIENDS HE WILL NEVER recover from the wounds he incurred after the Lebanon invasion in 1982. In the chaos, the Lebanese Phalangist militiamen, who were Israeli allies, slaughtered hundreds of Palestinian refugees at the Sabra and Shatilla camps, which the Israelis had surrounded, and Sharon was blamed for failing to prevent the massacres. He was stripped of his defense ministry, distanced by even his own Likud Party, and could not assume the post of foreign minister he'd won because the Bush administration nixed him.

When I ask if he has any regrets about the invasion, his voice rises: "None whatsoever. It was a war of salvation. Lebanon had become an independent state of terror with a full 10,000-man force right at our border. Imagine today if that existed, with Iraqi Scud missiles. . . . I have no regrets. I backed it, I was behind it, all of them were behind it, Begin, the whole cabinet. They all took shelter behind my back, all of them, including Begin, and it was not the first time."

Yet, faced with a new crop of terrorists backed by Iran, Sharon now believes in complete withdrawal from Lebanon. "We suffer too many casualties there," he says. "Lebanon must take responsibility for stopping terrorism, and if it does not, then we will takes measures against its infrastructure, using early-warning signals so there will be no civilian casualties. This will include blowing up their bridges, power stations, roads, but being very careful of course to avoid civilian casualties."

u pat him on the head. But they greatly underestimate him.'

1998 **With Netanyahu in Israel to promote the Wye peace accords.**

1998 **With U.S. Secretary of State Madeleine Albright at the Wye summit.**

Sharon's relationship with Netanyahu is more complicated. He's known him since he was a boy, but though Sharon admired his older brother, who died a hero at Entebbe, his relations with Bibi have been contentious. Still, he decided to help bring Netanyahu to power almost three years ago. But once elected, Bibi shunned him and then, because of an outcry by Sharon's supporters, created for him the nebulous post of minister of infrastructure.

Sharon's opening came as a result of an Israeli blunder. Israeli intelligence agents bungled an attempt to assassinate a Hamas leader on Jordanian soil with a poison dart, creating an international crisis. The only Israeli a livid King Hussein would speak to about the incident was Sharon. They talked, Hussein began to come around, and the two shared a moment of Bedouin irony. Hussein conceded that he shared Sharon's feeling about the Hamas operative. Sharon promised that next time, the Israelis would not try to use the rest of the poison in the dart. Within a matter of hours, the agents had been hustled out of Jordan.

After that, the 70-year-old general was put back in the loop. Bibi began to rely on Sharon's gifts in dealing with Israel's neighbors. Sharon (who also had excellent relations with leaders he vanquished, like Anwar Sadat) began to meet secretly with younger PLO leaders. He disapproved of the prime minister's way of holding on to power by dispensing favors to Knesset members. Sharon has tried to school Netanyahu in Realpolitik: "If you don't stick to a long-term goal, you lose your credibility, giving in to pressure from this one and then that. You have to move in phases, stop and withdraw a little to the left or to the right, but you have to always see the target."

BACK IN ISRAEL DURING CLINTON'S trip to Gaza, Sharon surprised American negotiators by reverting to type: the uncompromising hard-liner. After the PNC's vote to renounce the clauses in its charter calling for the destruction of Israel, the Americans expected that Israel would quickly implement the next land withdrawal. But at a meeting at Gaza's entrance gate, Sharon refused to acknowledge Arafat's presence. Instead, he put down a list on the table of the thousands of illegal arms held by Palestinian police, along with their locations.

The Palestinians looked shocked, and one said, "How do you know about these? What is the source of your information?" Sharon replied that that was not his business, but what was his business was to comply with the Wye agreements.

"Sharon was not in his constructive mode. He would not leave any opening. He would not even discuss releasing any more prisoners on a case-by-case basis," said one member of the American team.

Later, Sharon explained his position. "If the Americans could press Arafat into staging the real vote in Gaza that we have demanded since Oslo," he told me, "then they can press him to make real moves such as a stop to West Bank violence and abandon the threat to unilaterally declare a Palestinian state."

After Clinton returned to Washington, Sharon urged Netanyahu to call new elections. In a strong speech on Israeli television, delivered in his characteristic hellfire oratory, he urged the quarreling ministers to stop undermining what was the best and most secure peace that any Israeli government could achieve. Increasingly, he's become the navigator of the Netanyahu ship.

Of course, Netanyahu may lose the election called for sometime this Spring; but a Labor government might also be loath to alter Sharon's security-based withdrawal map; Sharon secretly devised it for Yitzhak Rabin's Labor government after the Oslo accords. "We had discreet meetings," says Sharon, "because Rabin needed to know how best to implement the land return without making Israelis sitting targets."

One of Sharon's most prized possessions is the original, frayed 1977 settlements map. "You see, every settlement was built," he says, comparing the two maps and pointing to the blue dots that are clustered around and between the West Bank cities that have been returned. "There is almost no difference between the map we created in 1977 and the actual map of today."

So, the way Ariel Sharon sees it, he's been working for peace for a long time.■

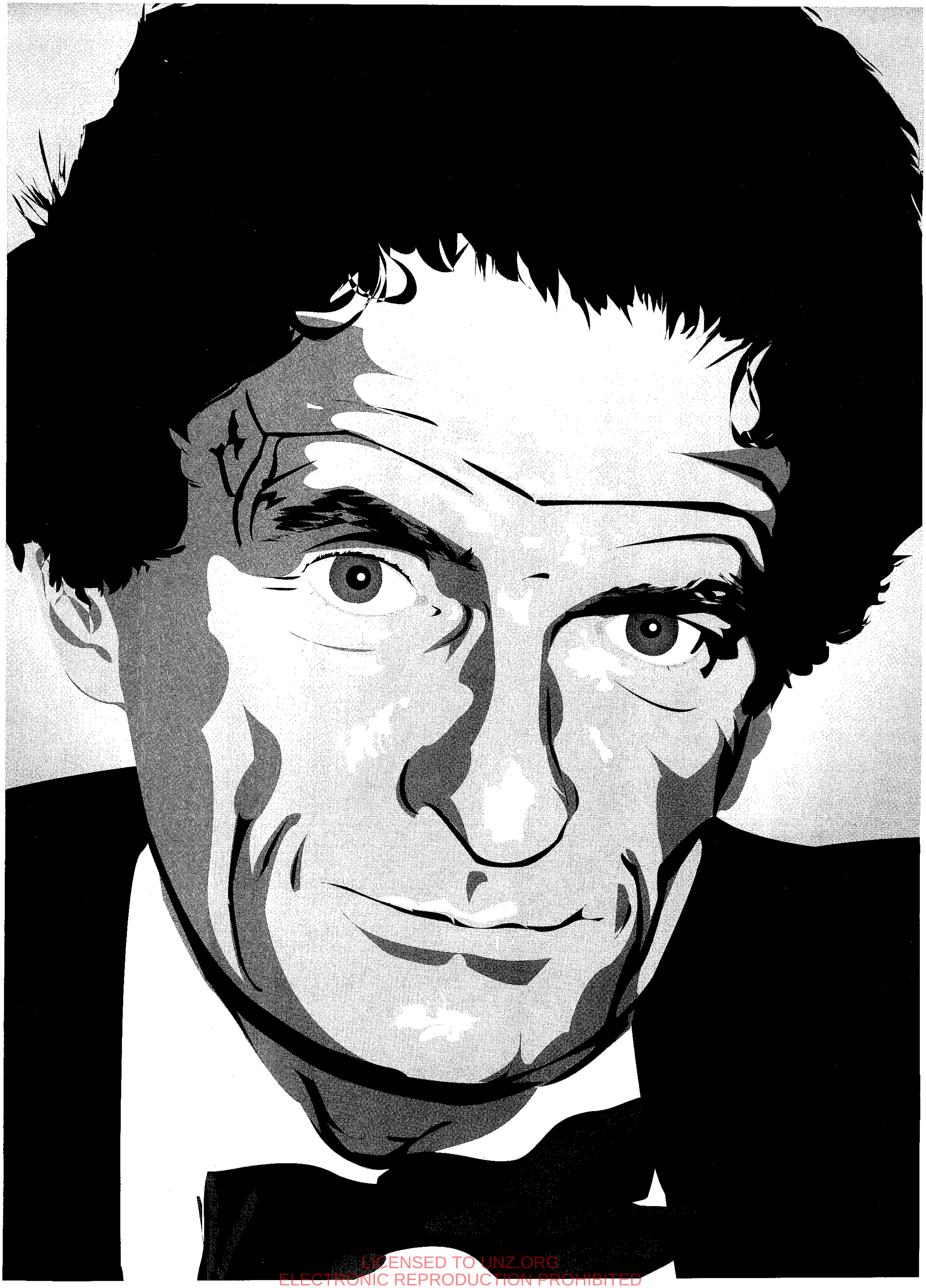
Photographs: left, Ayal Warshavasky/AP/Wide World; right, Israeli Government Press Office/HO/AP/Wide World.

her private devil

In his heyday, Jerzy Kosinski cut a wide, bizarre swath through New York's literary and sex-club scenes. One of his constant companions was a young law student. This is their story. BY LAURIE STIEBER

On May 2, 1991, Jerzy Kosinski committed suicide. Rumors of AIDS and Alzheimer's surrounded his death, but I discount them as speculative and mean-spirited. Jerzy did tell me, during the months before he died, that he had been depressed, was dissatisfied with his work, and had experienced episodes of memory loss. But it is my opinion that Jerzy, as life's grateful guest, determined that his visit here had run its course. His suicide was very much a death of natural causes.

ILLUSTRATION BY PETER STEMMLER



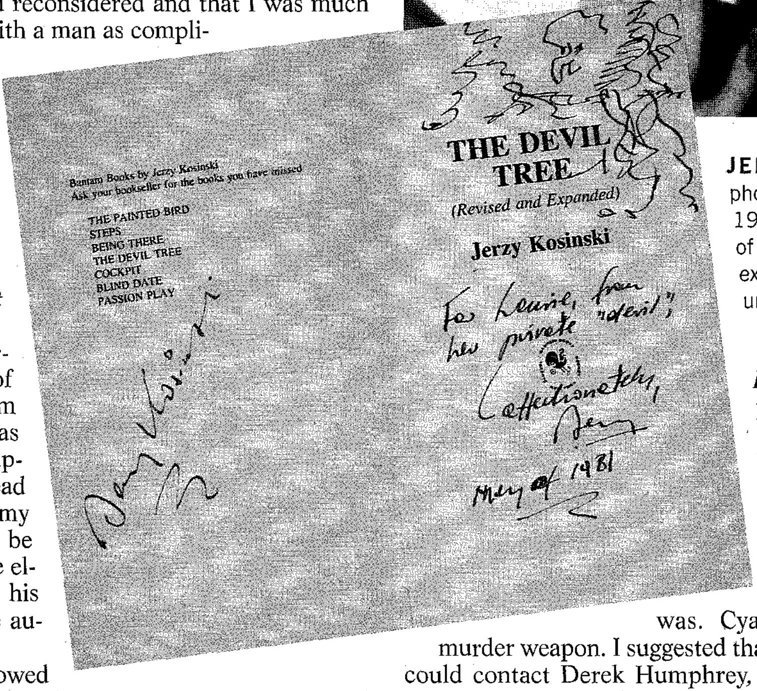
In the beginning, Jerzy and I were lovers. At the time of his death, we had been intimate friends for 13 years. Jerzy was the outlaw I rooted for. I was, interchangeably, his partner and audience. Jerzy was, for me, a permission slip. I was, for him, the reflection of his worth. A protégée.

I met Jerzy in 1978, when I was a 24-year-old law student in New York City. I had written him a letter seriously, if simplistically, critiquing his novels, which I had read in reverse order of both their publication and renown—*Blind Date,* then *Steps, Cockpit, The Devil Tree, Being There,* and his Holocaust masterpiece *The Painted Bird.* But the real purpose of the letter was to entice him. To tantalize the tantalizer. I was not looking for a literary mentor.

When Jerzy called, I could manage to say only, "Oh, my God!" To which he replied: "No. God would be more considerate than to phone at 2 A.M." I didn't tell him that my reaction was prompted less by awe than by the dilemma of having my boyfriend, David, sound asleep in bed beside me at the time. David, who had introduced me to Jerzy's books in the first place, would not be pleased. Jerzy and I made plans quickly to get together the following evening, and I went back to sleep.

I was pretty smug getting dressed to meet the famous author who was going to have wine and cheese in my law-student living room on 14th Street, and I continued feeling pretty smug until the doorman announced Jerzy's arrival.

I must have been crazy. I regretted writing to Jerzy at all. I could bolt the door and not let him in. I could slip a note into the hallway, telling him I'd reconsidered and that I was much too naïve to be involved with a man as complicated as he was. Having sex with barnyard animals is fine if you've written *The Painted Bird.* Personally, I'm not attracted to oxen. Maybe I could refer to the Holocaust as "a bummer," like some leftover space cadet from Woodstock. *That* would send him running.



Bantam Books by Jerzy Kosinski
Ask your bookseller for the books you have missed
THE PAINTED BIRD
STEPS
BEING THERE
THE DEVIL TREE
COCKPIT
BLIND DATE
PASSION PLAY

THE DEVIL TREE
(Revised and Expanded)
Jerzy Kosinski

For Laurie, from
her private "devil",
Affectionately,
Jerzy
May of 1981

JERZY GIRL: Stieber, above, photographed by Kosinski in 1980. At left, her inscribed copy of *The Devil Tree*—"revised and expanded" with a little uncredited help from her.

The sound of the doorbell nearly jolted me out of my skin. Looking at him through the peephole, I was relieved to find him as apprehensive as I was. His head was turned away from my door and he seemed to be gauging the distance to the elevator. I don't know what his problem was. I wasn't the author of all that weird stuff.

I opened the door, borrowed a hazy smile from an old Ingrid Bergman movie, and hugged him, as if being reunited with an old friend. He was trembling slightly; warmed by the greeting, he confessed that he almost didn't show up. He was sure Roman Polanski had orchestrated the whole thing as a joke and had coached me on what Jerzy called remarkably accurate insights I wrote in the letter to him. Jerzy said he expected I would be a 300-pound carnival freak wearing a GOTCHA! T-shirt.

Instantly attracted to one another, we stayed up talking well into the early morning hours. While I was making scrambled eggs and toast, Jerzy told me he would someday commit suicide and always carried a lethal dose of cyanide pills with him. Unusual first-date banter, but I had read Jerzy's bio from *The Painted Bird.* The cyanide pills were mentioned. For fun, I played along with 007. "Cyanide is a poor choice," I said. "You'll die in pain, convulsing and foaming at the mouth. Besides, the Nazis used Zyklon B." Jerzy asked me what it was. Cyanide-acid gas. Their main murder weapon. I suggested that if he were really serious, he could contact Derek Humphrey, who wrote his wife's story, *Jean's Way,* about voluntary euthanasia. Jerzy said he wasn't referring to euthanasia—that he would never allow himself to be at the mercy of others, nor at the mercy of diminishing faculties or debilitating illness. He would never be a burden to anyone. He would stick with the cyanide. Ironically, it was Derek Humphrey's book *Final Exit* that years later guided Jerzy peacefully home.

FROM 1978 UNTIL 1981, JERZY AND I EXPLORED NEW YORK'S erotic nightlife and club scene, including Plato's Retreat, Hellfire S&M Parlor, and Drag Cabaret. We also talked literature and philosophy. Apart from Norman Mailer, there was no living American writer whose work Jerzy found worthy of admiration: Philip Roth was constipated and phobic. Truman Capote was a hostile faggot and backstabber. Joseph Heller was

---

This article is excerpted from a book-length memoir entitled Her Private Devil.

Photograph by Jerzy Kosinski, courtesy of Laurie Stieber; book courtesy of Laurie Stieber.

a one-shot wonder. Gabriel García Marquez? Too surrealistic and muddled with superstition. Jerzy was my erotic knight. I was his intellectual Lolita.

Genetics may have provided Jerzy with the mechanism, but vanity kept the machine well toned and running. A vanity that extended to the women he was seen with in public, which is why I am so utterly perplexed by the supposedly biographical accounting of his preference for plump, voluptuous women who reminded him of Mom. True enough, he liked full breasts, but ideally these breasts were to be affixed to a reed-thin figure. Jerzy would compliment me constantly, but never without the admonition to watch what I ate. He said that with my broad shoulders, slim waist, and narrow hips, I looked like a boy from the back, an observation he would heatedly repeat during lovemaking. My full breasts, and the makeup I wore may have been the perfect foil to a homosexual taboo.

THOSE WHO CHOSE TO ENTER JERZY'S LIFE, AN ELABORATE, HIGH-budget production, had to commit first to suspending belief. Jerzy's clear aversion to using the word *autobiographical* was a red flag in and of itself. I stopped asking him to tell me the truth about his childhood: Was he really physically tortured? Had he, in fact, been mute for so many years? Did he ever lose his voice at all? Were his sexual experiences as perverse as he had represented them to be? Was he a Jew? The answers would have had little impact on the direction of our relationship, which functioned very much for the moment. The need to dominate and outsmart one another yielded a suspenseful balance—both of us always teetering on the edge of integrity and dishonesty. Waiting for the other one to fall, neither of us could be trusted to provide a safety net.

Jerzy would show me his disguises, but I never saw him wearing one. Then again, maybe they were so good, I failed to recognize him. Jerzy would withdraw if there was a climate of bad press, which either hurt or scared him terribly, but the only people I know of whom he actively avoided on the streets of New York were transsexuals and transvestites. They were a big part of his nightlife, which in essence was his life, and he had often photographed them. In exchange for an evening of sex, he would, along with some money, promise to give them copies of the photographs for their modeling portfolios. Seldom delivering, he rationalized behind their backs that the money and the chance to strut for a celebrity were compensation enough. Nevertheless, he would scan the midtown streets waiting for any sign of these nocturnal threats making a rare daylight appearance.

I AM LEANING AGAINST THE WALL NEAR A PRIVATE ROOM AT PLATO'S, eating from a small bowl of melon balls and strawberries. I am about five feet away from two men, one white, one black, having anal intercourse, and I'm waiting for them to finish so that I can take the chair nestled in the corner behind them. Soon the men are wiping themselves off with fresh towels. Jerzy applies a squirt of pHisoHex soap and politely offers some to the black man.

"Thank you, Jerzy Kosinski," the black man says, with a South African accent.

Jerzy, stunned to be recognized and not at all thrilled about it, denies being the author of *The Painted Bird,* which the black man is saying he read. He knows what it's like to be persecuted, he says.

"My name is Roberto," Jerzy insists, pushing me toward the locker facility, where we dress quickly and leave.

Once outside, Jerzy realizes he forgot his eyeglasses and pleads with me to go back inside—to the room—to get them.

The man is still there, and so are Jerzy's glasses.

"That was really Jerzy Kosinski, wasn't it?" he asks almost desperately, as if he wouldn't have been intimate with him if he weren't.

Spitting image, I tell him, but honestly, his name is Roberto.

"Was he still there?" Jerzy asks as I hand him the glasses.

"I told him you'd autograph his copy of *The Painted Bird.* All he'd have to do is send it to you, which will be no problem, since I gave him your address."

I would not have to go to Hawaii to see a volcano erupt. Jerzy was spewing lava.

"Okay, I'm kidding, Jerz—I mean, Roberto. But it would have served you right."

JERZY WAS EXTREMELY FOND OF WARREN BEATTY BUT COMplained to me that after playing the role of Zinoviev in *Reds,* he had two major problems: First, being perceived as a person similar in real life to the despicable Zinoviev; and second, coping with the sudden and numerous requests to meet Warren.

If they weren't requesting an introduction to Warren Beatty, he complained, they would happily settle for Jack Nicholson, who was also in *Reds.* Just the other night, he and Jack had gone out for drinks at One Fifth Avenue, where a drunk, bloated, and balding Nicholson attracted gorgeous women like a human testosterone magnet while Jerzy was virtually ignored.

But thanks to *Reds,* Jerzy became an insufferable name-dropper: Jack this, Dustin that. Larry rejecting the role of Rand in *Being There.* Warren and Diane coming to his apartment to plead with him to take the part.

During production in Spain in the late spring of 1980, Jerzy and Warren shared an extremely small house, with anything-but-luxurious accommodations. *Warren is envious of my life,* Jerzy said. *Actually,* he corrected, *Warren is envious of my freedom. He could never go with us to Plato's, Hellfire, none of the clubs or shows. Warren is a very sexual person. Very erotic. He would love to explore the clubs. Be a voyeur. Turn the tables for once. He will never be able to. All I can do, as his friend, is show him my photographs. I would like you to meet Warren. You should. He would definitely be interested in your writing. But I would expect you to be my gift to him. Completely.*

ONE NIGHT AT A DISCOTHEQUE IN THE WAREHOUSE DISTRICT, on the packed dance floor, our attention was drawn to a woman with pearlized skin that looked to have been illuminated by a moonbeam. Waves of rich, auburn hair cascaded past her shoulders; her eyes were a haunting blue-gray. She wore a peach lace camisole and a flowing gauze skirt that grazed her ankles. Oblivious to the flashing lights and deep, pounding vibrations, she was slow-dancing, alone, to a fast dance song.

She continued to sway gracefully to music that had now stopped playing. Jerzy offered her a glass of wine, which she accepted without looking at him. Her partner, handsome and tall, brushed past Jerzy and joined his weeping willow on the empty dance floor.

We were about to leave when the couple wandered up behind us, and the woman tapped her empty wine glass on Jerzy's shoulder. "I'd like another," she said. "My boyfriend is into love but out of money."

"Good title for a country-western album," I whispered to Jerzy as he ordered a bottle of wine for the couple, who sat down at our table.

"It's so hot," the woman said. "Do you mind if I take off some of my accessories?" Jerzy came back to life.

"Go right ahead," he answered.

Bending over, she reached high under her skirt and detached her left leg below the knee. She handed the prosthesis to her boyfriend, who nonchalantly placed it under his chair, as though she had removed nothing more than a pair of clip-on earrings.

"Wanna hang with us out back?" the boyfriend asked, referring to back rooms that were opened to swinging couples who wanted to swap. I couldn't wait to hear Jerzy, still looking like a stunned deer in the road, get out of this one.

"Sorry, but no thanks," he said, taking a big swallow of rum and Coke. "If I'm late for work in the morning, I'll be fired. Besides," he went on, pointing at me, "she has syphilis."

"Ooo, real drag, man," the boyfriend said, touching my hand sympathetically.

The woman with the haunted sky for eyes reattached her leg and off they went, swaying again on the dance floor to an imaginary love song.

"Warren is envious of my freedom," says Jerzy.

IF JERZY HAD BEEN BORN IN THE NINETEENTH CENTURY, HIS VAST array of physical ailments would have been called nerves, or nervous condition. Here in the twentieth century, he was a plain old hypochondriac, with real cardiac arrhythmia to milk for all it was worth. A cold was pneumonia, reflux was esophageal cancer, and a dip in energy was hypoglycemia.

Jerzy never went anywhere without medicated eye drops, anti-bacterial soap, and a flask of Myers dark rum. Worried that someone was going to drug or poison him, he seldom ate anything at clubs or swing parties and always drank from his own supply of alcohol. Because he drank rum and Coke exclusively, he'd often ask me if I minded bringing some slices of lime for him in my purse. No problem. I'd toss a few pieces in, along with my house keys.

Jerzy was also a collector: He liked to collect my broken fingernails, which were always long, well manicured, and polished red. If I broke a nail, I would tape it to a note card and send it to him. He would respond with a letter, thanking me for keeping him on my nailing list. Over the years, Jerzy had filled a small box in his desk drawer. I had no idea what he used the nails for until I saw him pull the box out in order to scare the hell out of a freshman English student. He told her it was proof that one jealous transvestite would murder another over beautiful fingernails.

BEING THERE IS AN OFFICIAL ENTRY AT THE CANNES FILM FESTIVAL in 1980, and Jerzy, in one of his manic highs, is trying to persuade me to go with him. He is speaking fast enough to turn milk into butter. His extremities move frenetically with his speech because he is an evangelist with a Cannes Film Festival mission and I am his sole target. Jerzy is a comic disaster when he is on a manic high. He will race at top speed until his batteries burn out. Today, he wants me to go with him to Cannes. Tomorrow, when he finds that neither his checkbook nor his female assistant is in favor of it, he will find a way to renege. At this moment, though, I will enjoy his trek to the summit.

If I go to the festival by his side, I go in a position of power. I will meet executives from Lorimar, the most respected writers, film directors, and cinematographers. Dinner with Roman Polanski. Oscar-nominated actors and actresses, all of whom will be approaching him to write the material that would keep their careers alive. Modesty was absent from Jerzy's manic highs, and so were spending limits. Of course, he was going to buy me the most beautiful outfits on earth for this adventure.

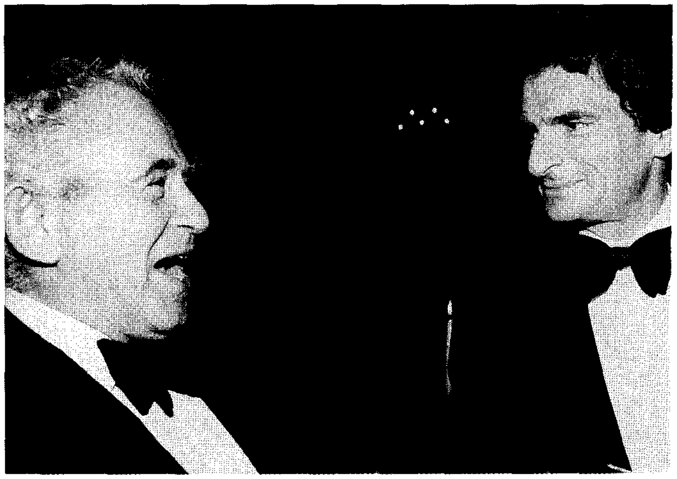
He made equally compelling intellectual, literary, and historical appeals. He would show me the café where Jacques Monod (1965 Nobel Prize winner for medicine and physiology) and he shared coffee and Monod's last days of life. Many times, I had admired the album of beautiful, melancholy photographs Jerzy had taken of Monod. He captured his friend's final tears on film.

Jerzy and I agreed to go shopping the following Thursday. On Wednesday evening, he called, saying he had to make it fast. He was packing. The hot-air balloon transporting his manic high had crashed. Reneging on his invitation, Jerzy said he couldn't understand why my goddamned rich father couldn't blow some pocket change on a ticket to Cannes and a cheap hotel room.

I AM CONVINCED THAT JERZY WAS AN UNDIAGNOSED MANIC-DEpressive. But because psychotherapy would demand from him some focal point of analytical truth, which he had spent a lifetime fragmenting into kaleidoscopic pieces, he would never submit to it. Opening Pandora's Box would have been contrary to Jerzy's clearest objective: the preservation of its damaged contents at all costs.

The challenge, for me, was in being able to anticipate his downward spirals before we were both sucked into the quicksand. It was best, whenever possible, to stay away from Jerzy during his lows. Once, when I was fifteen minutes late for dinner, he smacked me in the face, publicly, and accused me of having been detained by a lover. I grabbed his wrist and told him I would break it off if he ever hit me again. He calmed down, but, detached and robotic, he was lost in a dark chasm I could neither see nor reach. The maître d' rightfully kept his eyes on us until I could persuade Jerzy to leave. Outside, he told me our relationship was over. I was too shallow to fulfill even his simplest needs. He would leave me to burden my other lovers, and by being a burden, I was less than a whore.

I knew he would call again when the depression lifted. He would act as if nothing had happened, but would be oversolicitous of my affections. Only when even the deepest understanding of Jerzy's torment failed to elicit my sympathy was our relationship, as lovers, over.



BEING THERE: From left, Kosinski with Norman Mailer in 1979; Arthur Miller in 1972; and Tom Wolfe and Gay Talese in 1987.

WHEN THE REVISED AND EXPANDED EDITION OF *THE DEVIL TREE* was published, Jerzy inscribed a copy for me, which read FOR LAURIE, FROM HER PRIVATE DEVIL, AFFECTIONATELY, JERZY—MAY OF 1981." Comparing the new edition with the original, I was

Photograph by Bettina Cirone.

startled to discover that I had become a published author. Among the relatively few changes in the text were metaphors and images copied verbatim from personal notes I had written to Jerzy. He had also incorporated portions of paragraphs and sentences into his work. The notes were intended to be kept between us. Now they were copyrighted—officially adopted by Jerzy. I had lost custody.

The Devil Tree in hand, guilty passages underlined, I called Jerzy and suggested he revise the inscription. Perhaps FOR LAURIE, FROM HER PRIVATE COPYCAT, THANKS FOR PUTTING WORDS INTO MY MOUTH. JERZY—MAY OF 1981.

He said, “Many people have made that claim about all of my books, but from you, I believe I may . . . Tell me where.”

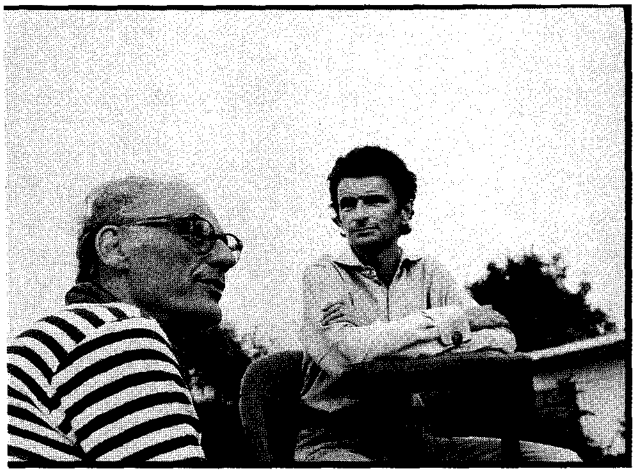
I did.

His long, humble silence would have to suffice as an admission.

The plagiarism was not as disturbing as the bold lack of conscience. Jerzy knew I would let him get away with it, and clinging to the notion that everything that goes around comes around, I did.

Everything came around on June 22, 1982, compliments of *The Village Voice.* An article by Geoffrey Stokes and Eliot Fremont-Smith accused Jerzy Kosinski of plagiarizing *The Painted Bird* and *Being There.* It attacked the way he relied upon editors, without due credit, to make exhaustive corrections and rewrites. Questioning his overall veracity as a human being, it shattered his integrity as a writer as well. Although loyal friends and literary peers rallied to his defense, Jerzy never fully recovered from it.

“He could never go with us to Plato’s or Hellfire.”



In many ways, neither did I. The allegations in the *Voice,* combined with what I knew to be true about the revised edition of *The Devil Tree,* left me with a gnawing mistrust in all aspects of our relationship.

I hadn’t wavered, however, from my opinion that he was an extraordinary intellectual and philosopher, a brilliant storyteller and, yes, writer. But ego, and the fear of having his credibility strip-searched by erudite Polish or Russian editors, were behind his insistence on writing in English rather than using translators. By borrowing too greedily, Jerzy inadvertently wrote the *Village Voice* article himself.

JERZY HAS ADMITTED THAT HE LIED TO ME ABOUT HIS BROTHER Henryk—Henio—although he didn’t use the word *lie.* He said it was “autofiction” and that his impressions about Henryk were true at the time, the time being 1942, when Jerzy was 9 and his adopted brother was an unwelcome 2-year-old.

The autofiction was that Henryk had been uneducated, mentally impaired, and deceased. Also autofiction was that he had been Jerzy’s half-brother, born of their mother’s affair with a classical musician because Jerzy’s father’s heart disease and war trauma left him impotent. The father, assuming responsibility for his wife’s philandering, had raised the child as his own. Jerzy resented it.

The truth: Henryk is alive and well—and mentally sound—in Poland. Henryk, the fair toddler, with Aryan features, which Jerzy also resented, had been left by his desperate parents with the Kosinskis. They were able to escape German invasion of their village under the protective cloak of ecclesiastical authority. By agreeing to take the child and shelter him, in a way, Jerzy’s mother had given Henryk life.

Jerzy rationalized that since most toddlers are uneducated and deemed, by rivalrous siblings, to be mentally impaired, his impressions had been truthful at the time. His father, cold toward and critical of both Jerzy and his mother, was emotionally impotent, if not physically. Jerzy said his closest friends had known all along that Henryk and he were estranged, which, in Jerzy’s mind, was the same as Henryk’s being deceased. The implication, however, was that I wasn’t close enough to Jerzy to know the difference. This is how a liar manipulates guilt, but I told Jerzy I was happy to know he still had a brother.

Then there was Jerzy’s deceased wife, Mary Weir, of whom he spoke with a reverence bordering on pristine, parental love. I was led to believe that he had searched tirelessly for a physician or hospital that could cure her brain cancer and that no stone had been left unturned. He would fly with his infirm wife to remote places, hoping that some obscure clinic for alternative medicine might be able to save her with an herb, extract, or treatment as yet undiscovered by the world of modern medicine that had failed them. The sorrier I was for him, the more he embellished the story.

As I began to know Jerzy better, it was harder to believe that he could be genuinely nurturing toward any living thing, least of all a woman. Still, he was determined to write the story of the bereaved widower in indelible ink. I didn’t question it.

A few years later, the son of one of Jerzy’s oldest friends told me that Mary Weir died of depression and alcoholism. That her drunken stupors and blackouts enabled Jerzy to hide his infidelities. He was never a widower because they were divorced before she died. Laughing, the son said that if anyone had a brain tumor, it was, metaphorically, Jerzy.

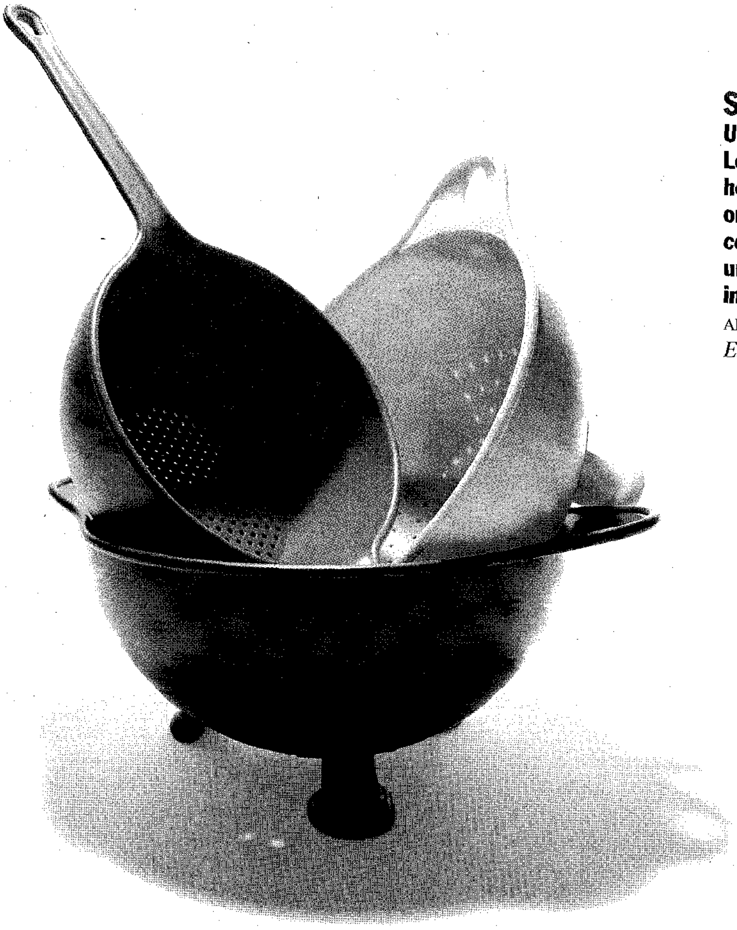
(continued on page 100)

Photographs: left to right, Inge Morath/Magnum Photos; Mary Hilliard.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN



Perforated Perfection

Not content with refining our perception of forks, knives, and olive-oil dispensers, Italian industrial designer Enzo Mari is now tackling those often pesky kitchen essentials—colanders and strainers. Not only are his made of cheery polypropylene; the strainer is roomy enough for draining a couple of pounds of pasta, and the colander has longish legs so it can rest well above any food scraps or soapy water that might be floating around in the sink (strainer, $28; colander, $33; in these colors, plus blue).
MOSS/*146 Greene Street/226-2190*

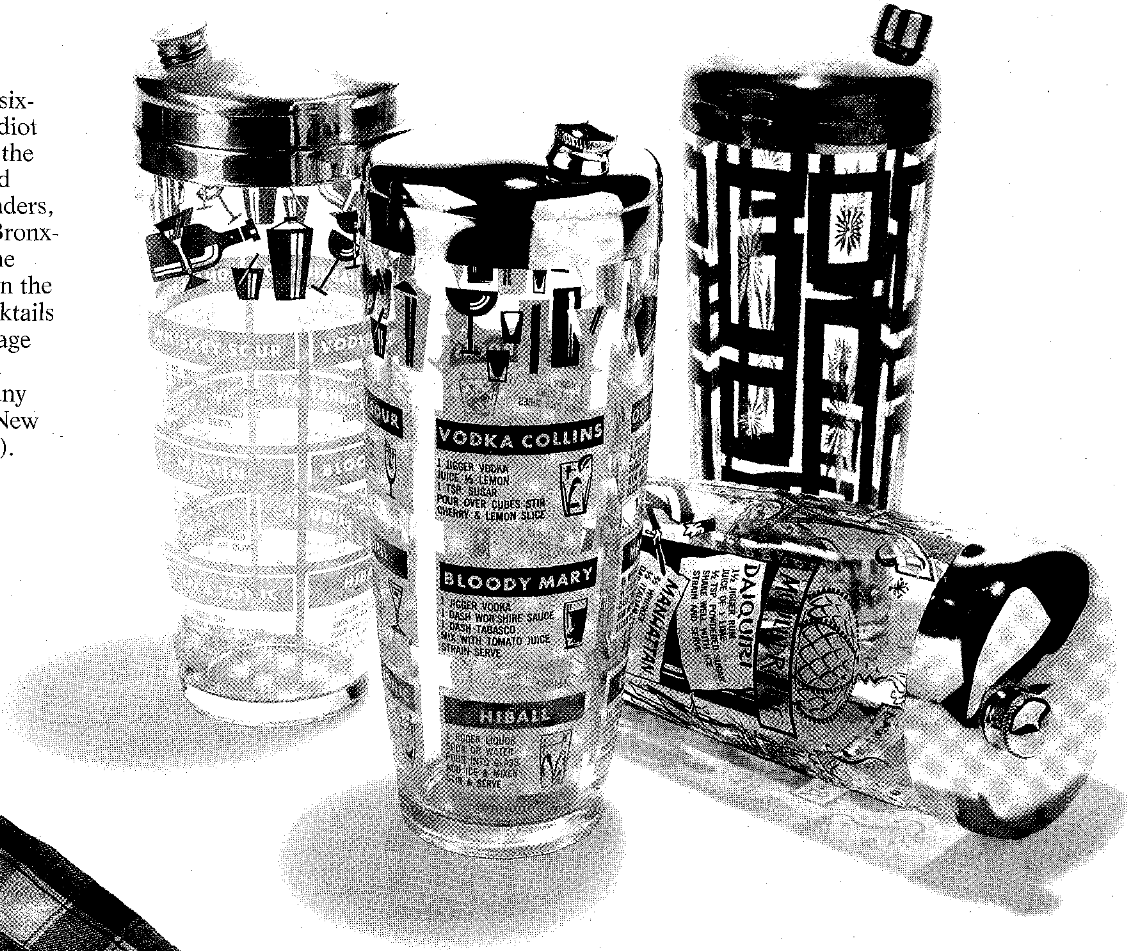
Soft Touches

Unlike ordinary flannel shirts, Henry Lehr's cotton plaids come in pea green, hot pink, canary yellow, and pumpkin orange. Yet it's not just their unexpected colors that set them apart; it's also their unbelievable softness—the result of innumerable washings ($129).
AMERICAN COLORS BY HENRY LEHR/*232 Elizabeth Street/334-2656*

Photographed by Nedjeljko Matura

Shake 'n' Slake

Collectors of fifties and sixties detritus call them "idiot shakers"; that's because the recipes for various mixed drinks—martinis, alexanders, daiquiris, Manhattans, Bronxes (yes, Bronxes), and the like—are printed right on the glass. With old-style cocktails back in favor, these vintage glass-and-chrome-plated shakers could rescue many an inept bartender this New Year's Eve ($35 to $110).
MOOD INDIGO/*181 Prince Street/254-1176*


WHISKEY SOUR
MARTINI
VODKA COLLINS
1 JIGGER VODKA
JUICE ½ LEMON
1 TSP. SUGAR
POUR OVER CUBES STIR
CHERRY & LEMON SLICE
BLOODY MARY
1 JIGGER VODKA
1 DASH WOR'SHIRE SAUCE
1 DASH TABASCO
MIX WITH TOMATO JUICE
STRAIN SERVE
HIBALL
DAIQUIRI
MANHATTAN

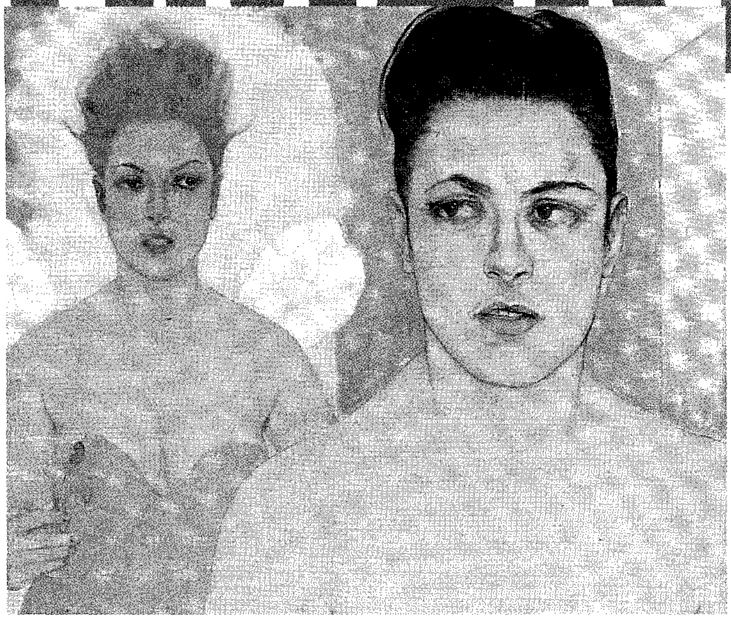
AMERICAN
COLORS

Color Guard

Even a cursory glance into her shop tells you that black is anathema to Alpana Bawa. This sunny emporium is chockablock with dresses, shirts, and pants in boisterous colors. Recently, Bawa has branched out into designing table linens, and happily, they're as exuberant as her clothing. Double-faced organdy wave place mats come in jazzy combinations of reds and purples, pinks and greens, and scalloped cotton napkins are equally snappy (napkins, $12; place mats, $20; runners, $100).
ALPANA BAWA/*41 Grand Street/965-0559*

SAVE TIME, SAVE MONEY, STAY SANE IN NEW YORK

SMARTCITY



Eliza Griffiths's *Phantom—Love Projection,* at Winston Wächter Fine Art.

Mad About Art

Never mind those hangarlike spaces on Broome or West 24th—the art world's hottest new real estate is on Madison Avenue.

BY EDITH NEWHALL

THE UPPER EAST SIDE? IT'S not the first neighborhood that comes to mind for a day in the galleries—anyone can tell you that all the art worth seeing is in Chelsea, SoHo, or Williamsburg. But what if you're in the mood to see something a bit less cutting-edge than a video projection or an installation of live pigs? Lately, art lovers have been rediscovering the charm of galleries that don't follow the latest aesthetic dictum, that display art in the rooms of inviting brownstone houses, and whose owners and directors are often not just visible but courteous.

Some people, of course, aren't surprised that the neighborhood is hot again. For James Danziger, who last year moved his gallery from SoHo to one of Madison Avenue's more spectacular spaces, the Upper East Side was the only logical alternative. "The clients who started with us got tired of coming to SoHo," he says. "It was a hassle for them to find a place to park and a place to eat where they didn't have to stand in line for a table." Oh, and one more thing, says Danziger: About 75 percent of his New York invoicing goes to 10021 or Central Park West.

Not yet one of those esteemed clients? You'll still find an Upper East Side gallery tour refreshingly civilized. Herewith, a selection of the best current shows, followed by a list of local galleries to explore further.

ADAM BAUMGOLD FINE ART
128 East 72nd Street, 861-7338

BAUMGOLD SHARES HIS CONtagious enthusiasm for art in this unprepossessing townhouse gallery—he's almost always there to familiarize you with the artists he believes in, among them Deborah Barrett, Nick Blosser, and Jessica Gandolf. Current show: Carved wood sculptures by András Böröcz, through January 16.

BONNI BENRUBI GALLERY
52 East 76th Street, 517-3766

BENRUBI ACKNOWLEDGES that her brownstone photography gallery is more petite than she'd like ("We're bursting at the seams"), but she likes the intimacy—and the proximity to the Upper East Side museums. Current show: new platinum-palladium prints of landscapes by Dick Arentz, through January 16.

JAMES DANZIGER GALLERY
851 Madison Avenue, between 70th and 71st Streets, 734-5300

A LIGHT-FILLED, SPACIOUS gallery, it's known for shows of vintage documentary and fashion photography but also for turning up such unexpected material as Don James's surfing shots and Barney Rosset's photographs of his first wife, the Abstract Expressionist painter Joan Mitchell. Current show: photographs by Ansel Adams and Edward Weston, through January 9.

DAVIS & LANGDALE COMPANY
231 East 60th Street, 838-0333

THIS COZY TOWNHOUSE GALlery is one of the few in New York that specialize in the works of nineteenth- and twentieth-century British artists; it also represents such idiosyncratic Americans as painter Albert York and illustrator Edward Sorel. Current show: works by Addie Herder, Harry Roseman, Aaron Shikler, and others, January 12 through 30.

RICHARD L. FEIGEN & CO.
49 East 68th Street, 628-0700

DESPITE THE SOMEWHAT forbidding limestone fa-

(continued on page 48)

EXPERT TESTIMONY

All That Jazz

The neighborhood music shop might be a fine place to pick up *A Love Supreme* or *Kind of Blue,* but let's say you're a bit past that—*you're looking for jazz a little* less mainstream (and a lot harder to find) than what might appear on a Starbucks sampler. If you're someone like Lorraine Gordon, owner of the Village Vanguard, you *probably hear more great jazz while making dinner than most people hear in a lifetime.* Still, when the urge strikes, the woman behind perhaps the world's finest jazz club heads to Jazz Record Center (236 West 26th Street, eighth floor; 675-4480). With about 50,000 titles (mostly LPs), as well as 350 videos and 800 books, JRC is pretty much going to have whatever it is you dig, from the latest Roy Hargrove release to rarities like Charlie Parker's first commercially produced LP, on sale for $10,000. SAM GROBART

Photograph courtesy of Winston Wächter Fine Art.

The Winter Tag Sale at ABC.

storewide savings of 30% to 70%*

ABC
CARPET
&HOME

81 & 888 Broadway at e. 19th Street. Manhattan. 212.473.3000. Mon-Fri 10 to 8. Sat 10 to 7. Sun 11 to 6:30.
The Bronx: ABC Warehouse Outlet. 1055 Bronx River Ave. at Bruckner Blvd. 718.842.8770
Westbury, Long Island: at the Source, 1504 Old Country Road. home: 516.222.2228. carpet: 516.222.1113
Delray Beach, Florida: 777 South Congress (between Linton & Atlantic on I-95). 561.279.7777
London: ABC Carpet at Harrods. 0171.730.1234 www.abchome.com
*selected items only. savings on original, regular & manufacturers' suggested retail prices.
some intermediate markdowns may have been taken.

THE NAVIGATOR

Q: *Where can I get an old-school* **barbershop shave***?*

A: In an age of Mach 3's and NASA-inspired shave creams, you can get a killer shave in the comfort of your own home, of course. That said, there really is no substitute for reclining in a chair and having someone rub warm foam onto your face, is there? A few places that will make you feel like a natural man:

- **The Art of Shaving** (373 Madison Avenue, near 46th Street; 986-2905). Their 45-minute Royal Shave, which includes a mud mask *après-rasage,* is something to behold, but it all seems a bit much. Frighteningly smooth, almost too much so, as the price you pay for baby's-bottom softness is razor burn. $45 or $25 (no mud mask).
- **Harrison James** (5 West 54th Street; 541-6870). When Felipe is not practicing his tonsorial art at the neighboring University Club, he provides a full menu of services at this midtown clothier's fourth-floor barbershop. Not as close a shave as at the Art of Shaving, but also less irritating—a welcome tradeoff. Something of an ersatz experience, since a barbershop shave is supposed to take place in a barbershop, not some nouveau-antique-men's-clothing store. $27.
- **Paul Molé** (1031 Lexington Avenue, near 74th Street; 535-8461). Everything you expect a barbershop to be, and then some. Levi, the shop's top practitioner, strikes the perfect balance between smoothness and comfort. So comfortable, in fact, that I fell asleep in the chair. $23.

SAM GROBART

(continued from page 48)

çade, this gallery-in-a-townhouse is a friendly place that shows paintings by Italian and Netherlandish artists (last season, the gallery held the first U.S. exhibition of paintings of the Italian painter and feminist icon Artemisia Gentileschi), Impressionists, and the occasional American. Next show: "Strange Beauty: A Century of Mannerism, 1520 to 1620," opening January 29.

GAGOSIAN GALLERY
980 Madison Avenue, between 75th and 76th Streets, 744-2313

OCCUPYING THE PENTHOUSE OF the building that was once home to Sotheby's, this gallery—owned by the notorious Larry Gagosian—isn't cozy by a long shot. In fact, it seems to cultivate intimidation. But the shows of works by the likes of Francesco Clemente and Andy Warhol are always excellent. Next show: recent paintings by Edward Ruscha from his "Metro Plots" series, January 27 through March 6.

JAMES GRAHAM & SONS
1014 Madison Avenue, between 78th and 79th Streets, 535-5767

STROLL THROUGH THE GROUND floor of New York's oldest family-run gallery (founded in 1857), which shows works by nineteenth- and twentieth-century American artists, and then head for the third floor, which features contemporary artists such as Andrew Ehrenworth and Aric Obrosey, as well as contemporary British ceramics. Next show: recent ceramics by Peter Hayes and Geoffrey Swindell, January 14 through February 13.

Anonymous photographer's *Geisha Women,* at James Danziger.

HIRSCHL & ADLER GALLERIES
21 East 70th Street, 535-8810

HIRSCHL & ADLER, ONE OF Madison Avenue's earliest arrivals, specializes in American paintings, prints, drawings, and sculpture. Current show: "The American Vasari: William Dunlap and His World," works by American artists included in Dunlap's 1834 book *History of the Rise and Progress of the Arts of Design in the United States,* through January 30. Upstairs is Hirschl & Adler Modern, the gallery's contemporary outpost. Next show: recent works on paper by Chris Macdonald, January 9 through February 20.

KNOEDLER & CO.
19 East 70th Street, 794-0550

NEW YORK'S OLDEST GALLERY, founded in 1846, is still a major presence whose roster of postwar and contemporary artists includes Milton Avery and Helen Frankenthaler. Current show: "Epic Painting," one monumental work each by Adolph Gottlieb, Robert Motherwell, and Richard Pousette-Dart, through January 30.

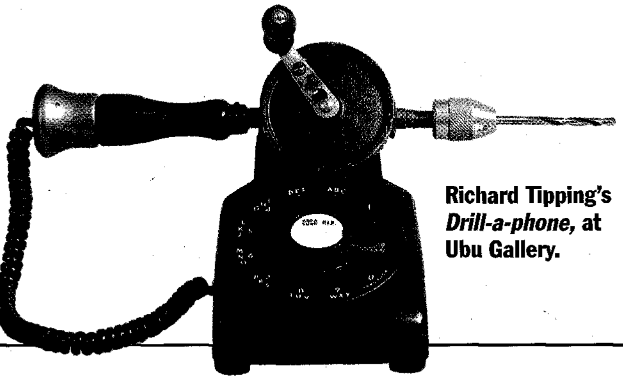
SCULPTURE CENTER
167 East 69th Street, 879-3500

THE DELIGHTFUL MARIAN GRIFFITHS presides over New York's only space devoted to the works of emerging and mid-career sculptors who do not have gallery affiliations. Next show: "Wonder-World," with sculptures by Kelly Buttolph, Rachel Lowther, Nicole Pillorge, and Jeff Davis, January 7 through 28.

ALLAN STONE GALLERY
113 East 90th Street, 987-4997

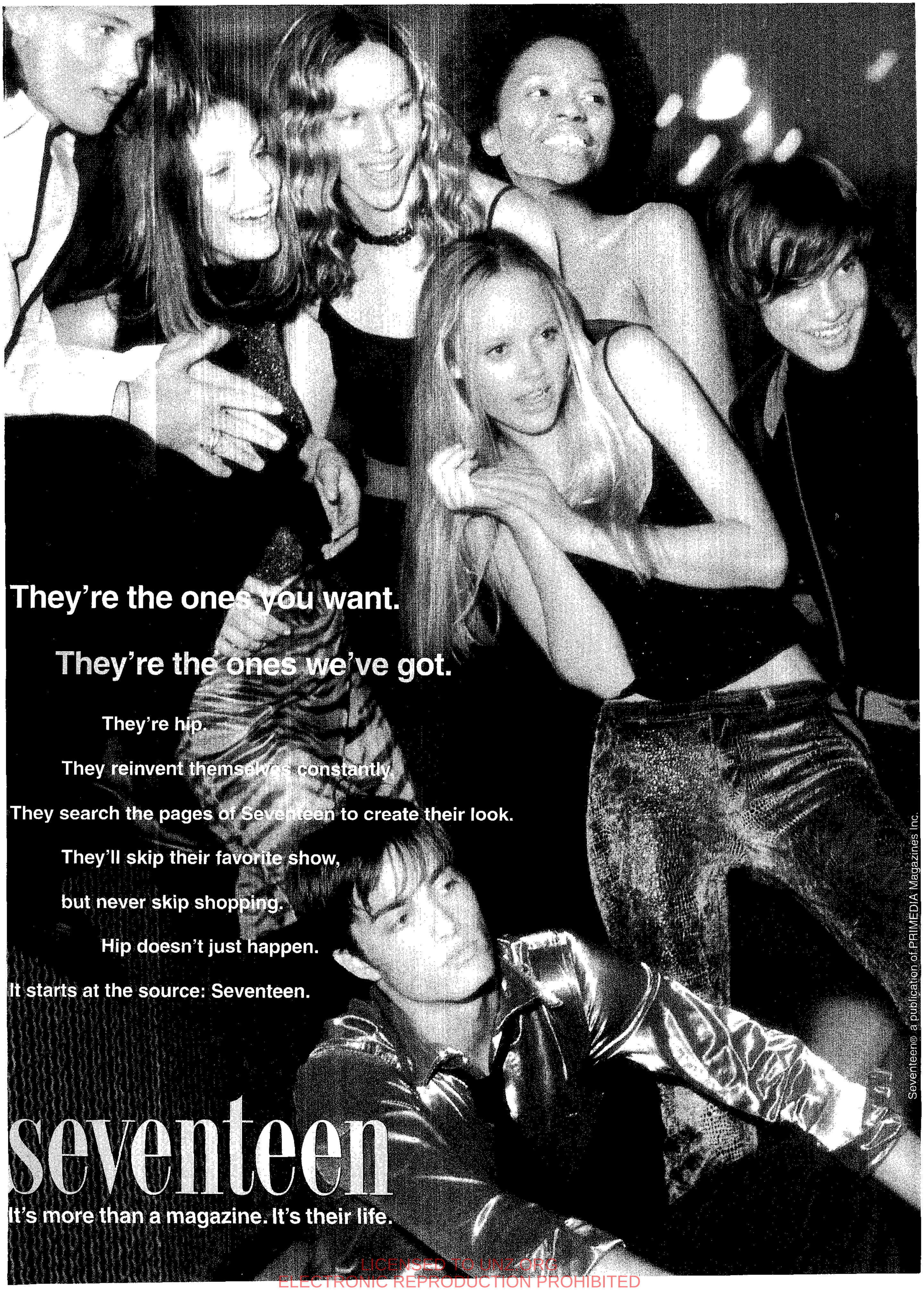
INSIDE THIS HANDSOMELY RENOVATED firehouse is a gallery with an aesthetic that veers between fanciful and/or painstakingly constructed work (Mundy Hepburn, David Beck) and gritty, gestural abstract and representational painting (Willem de Kooning, Franz Kline). Next

(continued on page 83)



Richard Tipping's *Drill-a-phone,* at Ubu Gallery.

Photographs: top, courtesy of James Danziger Gallery, New York; bottom, Ubu Gallery, New Yo


They're the ones you want.
They're the ones we've got.
They're hip.
They reinvent themselves constantly.
They search the pages of Seventeen to create their look.
They'll skip their favorite show,
but never skip shopping.
Hip doesn't just happen.
It starts at the source: Seventeen.
seventeen
It's more than a magazine. It's their life.
Seventeen® a publication of PRIMEDIA Magazines Inc.

SALES & BARGAINS **SHYAMA PATEL**

That Pixieish Look

Designer **Pixie Yates** *reveals where to shake off seasonal stress—without spending a week and a fortune—and how to* **stock a spa-quality cabinet.**

NOLITA-BASED FASHION DESIGNer Pixie Yates has been so busy assembling her fall 1999 clothing collection and planning a show for Tokyo in the spring that she can barely remember the last time she relaxed. So she's ready to spend January cooling her heels—but has little time for actual salon treatments (except from the manicurist who's throwing Yates's office holiday party). Instead, she relies on a regimen of fragrant products that do the trick at home. Over a cappuccino at Spring Street's Ceci-Cela, she shares some favorites.

One treatment she does make time for is a $20 yoga class and steam bath at the **Soho Sanctuary**. "It really is the best," she insists. "They have great fluffy robes, and it's *amazingly* relaxing, like drinking a martini, but you feel so much better." For the rest of the pampering, she heads home, slips into a pair of $22 **Capezio** ballet shoes, and assembles the necessities. A soak in a hot tub spiked with Kiss My Face's **Anti-Stress Soul Soother**, a eucalyptus-scented bath gel ($9), is followed by an all-body application of **Dr. Hauschka's Lavender Body Oil** ($20 for 3.4 ounces at Whole Foods). Which, Pixie claims, "just totally revitalizes your senses." Next, a dab of **Aunt Bee's Royal Lip Jelly** keeps her lips shiny *and* doubles as an astringent ($2.69). "And I've heard you can eat it, too," she notes. Finally, she ensures a good night's sleep with a bedtime dose of **Relaxing Tea** from Chinatown's Ten Ren tearoom ($2.35 for twenty bags). "It doesn't taste pleasant," she admits. "But it *completely* knocks me out." And when everything else fails, Yates counts on **Stila's Twilight Eye Shadow**, a sheer silver powder, to make her look fresh ($15, at Sephora). "That's the one thing that *always* works!" *Soho Sanctuary, 119 Mercer St. (334-5550); Capezio Dance Theatre Shop, 1650 Broadway, near 51st St., second floor (245-2130); Whole Foods, 117 Prince St. (982-1000); Ricky's, 590 Broadway, near Houston St. (226-5552); Ten Ren Tea & Co., 75 Mott St. (349-2286); Sephora, 555 Broadway, near Prince St. (625-1309).*

Cat sitting: Yates and Mr. Mercer take a break in her studio.

ALWAYS A DEAL

Free Spirit

WHEN IT COMES TO THEIR SATURday-afternoon Falun Dafa meditation class, the folks at **Revolution Studio** have one cardinal rule: You can't put a price on peace of mind. That's why their 90-minute session (and use of the gym's locker room) is offered to all comers at no charge. The class patiently trains novices as well as experienced meditators to practice mind-calming exercises and develop their latent benevolence and truthfulness—no small feat in New York, especially after the holidays. *104 W. 14th St. (206-8785). Class size is limited to 25; call for reservations.*

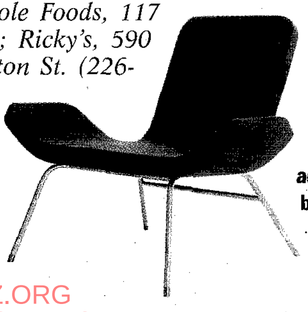
Picks of the Week

Floris of London, the queen's pick for bath stuff, is taking half off many of its most popular items, including men's toiletries in last season's packaging (a shaving-bowl-and-soap set is now $12.50), women's toilet-water splashes that are now $26, and bath salts, now $7.50. *703 Madison Ave., near 63rd St. (935-9100); A.E., M.C., V.; Mon.–Sat. 10–6, Thurs. till 7; 12/29–1/30.*

Gracious Home is putting tons of hardware, housewares, and home furnishings on sale for 20 to 50 percent off regular prices. A six-arm chandelier, was $530, now $265; faucet set, was $488, now $244; cordless phone, was $230, now $150. *1220 Third Ave., at 70th St. (517-6300); and 1992 Broadway, at 67th St. (231-7800); A.E., M.C., V.; call for hours; 1/2–1/31.*

The MOMA Design Store and the MOMA bookshop across the street are selling off seasonal and discontinued stock at up to half off regular prices. A stainless-steel fondue pot, was $175, now $125; Philippe Starck cake server, was $95, now $69. *44 W. 53rd St. (767-1050); A.E., M.C., V.; call for hours; 12/28–1/15.*

Totem showcases furniture and home accessories by avant-garde craftsmen. For two days, most stock is up to half off: wooden bookcase, was $650, now $390; vinyl sofa, was $4,600, now $3,200; aluminum lamp, was $175, now $88; easy chair (pictured), was $2,625, now $1,838. *71 Franklin St. (925-5506); A.E., M.C., V., checks accepted; Tues.–Wed. 11–8; 12/29–12/30, and by appointment.* ■



DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographs: top, Robert Wright; bottom, courtesy of CBI.

TARGET
350-ct. paper clips $1.49
pants $22.99
fashion and housewares.
for the store nearest you call 1.800.800.8800

MOVIES PETER RAINER

War Is Hellish

Terrence Malick's 'Thin Red Line' is as obsessed with symbols as the novel was with real war; 'You've Got Mail' might have been called 'Starbucks Memories.'

IN THE TWENTY YEARS SINCE HIS LAST FILM, *DAYS OF Heaven,* Terrence Malick has achieved the notoriety of a prize recluse—an art-house Howard Hughes. Much of this rep is dubious; he has, after all, apparently been writing, or doctoring (unproduced) scripts all along, as well as directing a bit in the theater. Besides, who can blame him for ducking the media juggernaut that has grown like topsy since his salad days? We should just be thankful that Stanley Kubrick (another guy who doesn't talk to the press) didn't also come out with *his* new film this Christmas as planned. Having to deal—or, more precisely, not deal—with these two mysterioso geniuses in the same week would have ripped a black hole in the P.R. cosmos.

Now that Malick has finally deigned to make a new movie, **The Thin Red Line**—an adaptation of James Jones's 1962 World War II novel about an Army campaign in Guadalcanal—his genius rep is being re-scrutinized. I was never an ardent admirer of Malick's. I've always found *Badlands* to be a lyrical-creepy art thing, though I can still summon up with a shiver some of its more virtuoso sequences, like the house-burning with the Carl Orff music laid over it. But *Days of Heaven* is as emotionally glacial as it is visually ravishing. *The Thin Red Line* is new, but it might have been made by the Malick of twenty years ago—it seems to come out of that same seventies fugue state of his in which all action is aestheticized until nothing is left but pretty pictures and patterning. Malick never saw a leaf he didn't want to film through, or a sunset he didn't want to emblematize.

At peace in war: From left, Adrien Brody, Will Wallace, Woody Harrelson, Dash Milhok, and Sean Penn in *The Thin Red Line.*

I shouldn't say *all* action, exactly, since for the first hour or so Malick does manage to stage the Army's advance on Japanese artillery in a way that holds you as powerfully, and conventionally, as anything he's ever done. For all his frills, Malick has a rather routinized imagination. We get many hidebound clichés of the war genre in *The Thin Red Line,* including the growling lieutenant colonel (Nick Nolte), neck veins bursting, who orders his captain (Elias Koteas) to take Hill 210 no matter what the cost in lives; or the private (Ben Chaplin) who keeps flashing back to gauzy, rhapsodic interludes with his wife.

We also get the flossier clichés. Private Witt (Jim Caviezel) is a Kentucky cracker in the book, but he's been transformed into the film's spiritual guide, and Malick can't get enough of his Christlike countenance. Witt is AWOL at the film's beginning—we see him playing in Rousseau-like innocence with the Melanesian natives—but he gives himself up to the war and, with his soulful steadiness, becomes a great resource to his men. His first sergeant (Sean Penn) is fond of saying to him, "In this world a man himself is nothing, and there ain't nothing but this world." Witt, eyes glazed with goodness, responds, "I've seen another world."

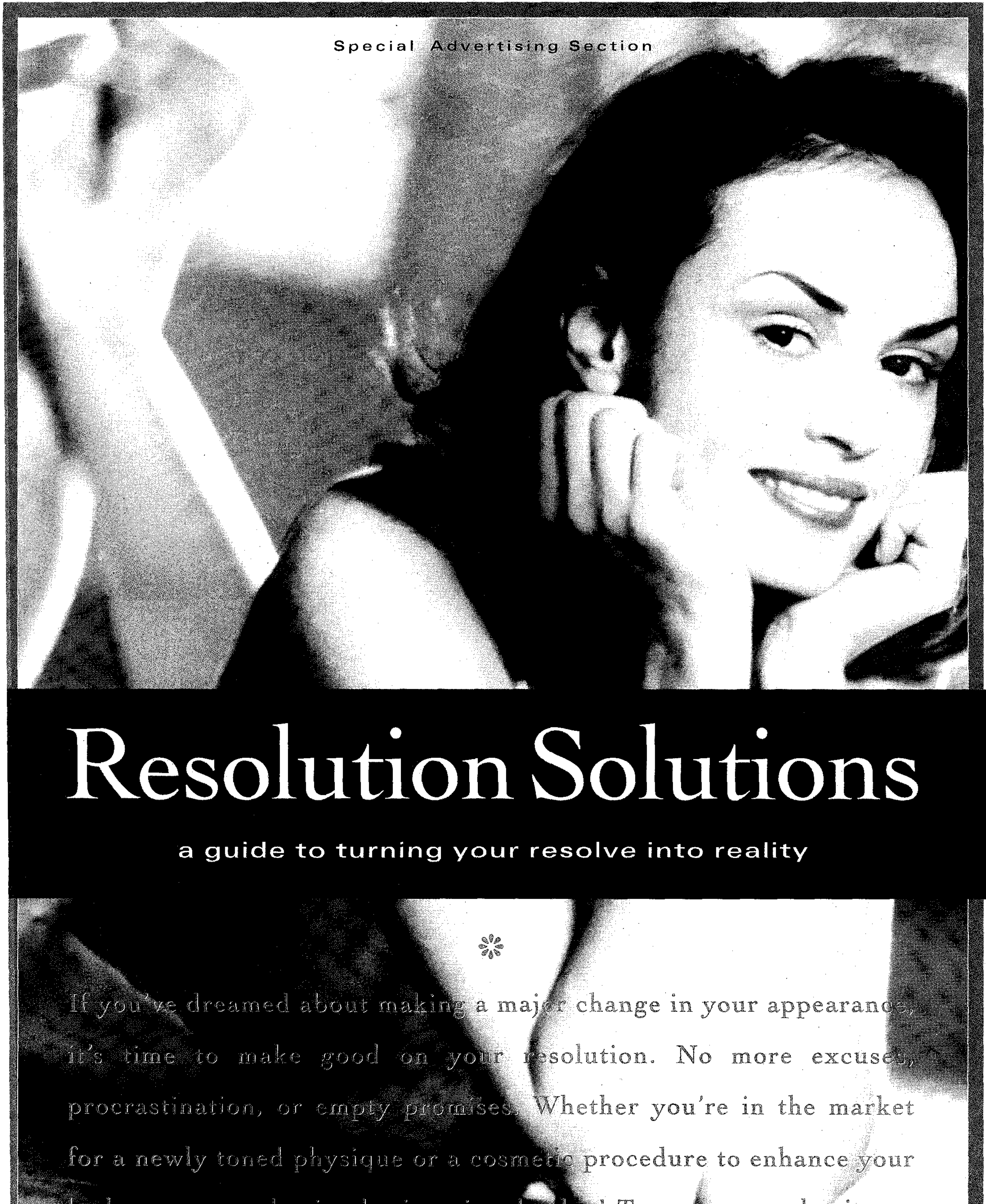
Malick gives virtually all the American combatants their own running interior monologues. At times the voice-over gridlock is confounding—we're unsure whose head we're in. The heads are almost always in the clouds; it's like being in a platoon of philosophy majors. With its plodding but pulverizing descriptiveness, Jones's novel brought you inside the ravages of warfare as Malick almost never does. The book is a triumph of the prosaic; the movie, despite some evocative passages, is a poetic washout. Malick's pretty abstractions and ontologies don't have much to do with the terrors of combat. It's a movie about the importance of preserving your refinement in the trenches.

NORA EPHRON'S **You've Got Mail,** STARRING TOM Hanks and Meg Ryan, is being touted as an updated Upper West Side remake of *The Shop Around the Corner,* one of the most deeply felt of all romantic comedies. It's more like a gentrified variation on Ephron's last Hanks-Ryan confab, *Sleepless in Seattle,* where Ryan falls for Hanks via a radio call-in show and spends the rest of the movie trying to hook up for real. *You've Got Mail* is the cyber version of this lonely-hearts scenario, and it's just as coy and comfy. Watching this movie is a bit like paging through a West Side shopper—everything on the screen seems to carry a price tag, including the people. Zabar's and Starbucks are invoked as if they were local shrines. No doubt they are. But has even Woody Allen been this cozily self-

(continued on page 67)

Photograph by Merie W. Wallace/Twentieth Century Fox.

Special Advertising Section

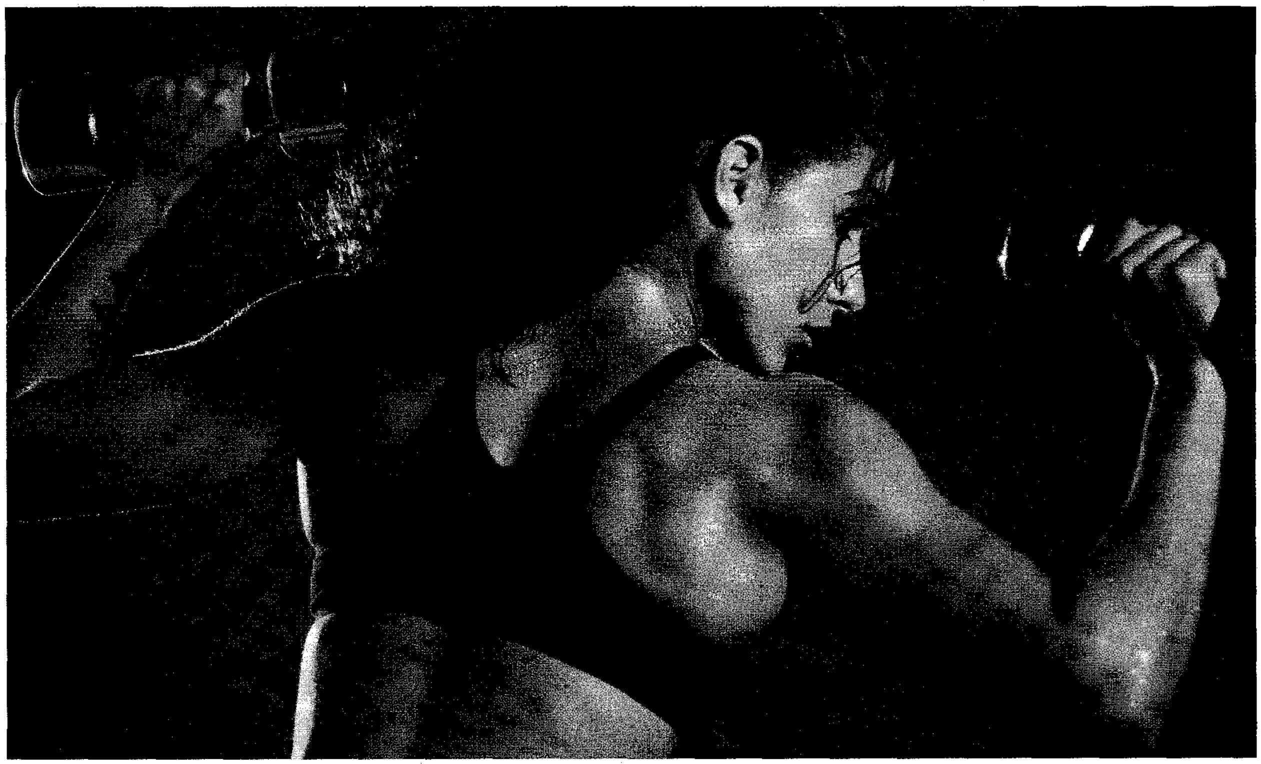


Resolution Solutions

a guide to turning your resolve into reality

⁂

If you've dreamed about making a major change in your appearance, it's time to make good on your resolution. No more excuses, procrastination, or empty promises. Whether you're in the market for a newly toned physique or a cosmetic procedure to enhance your looks on a more lasting basis, seize the day! Turn your resolve into a reality while 1999 is still young.



a better body

On New Year's Day, gyms and health clubs experience an amazing surge in memberships. But by mid-March, the aerobics room is eerily quiet and there's hardly any wait for the Stairmaster. Industry professionals say that even the most well-intentioned workout die-hards won't stick to their resolve if their exercise routines are boring, exhausting, or flawed.

This year, when you make a commitment to shape up, do so with the blessing of a professional. Look for a pro who will take the time to design a program that incorporates several strategies to build a lean, mean physique. A steady diet of aerobics and weight-bearing exercise, a sound nutritional program, and vitamin supplements are all vital to your success. Here's where the advice and discipline of a professional will make all the difference. Not only will a trainer keep you motivated, he or she will provide you with the necessary framework (workout schedule, eating plan, supplement recommendations) to ensure that your body performs at its peak.

Before you join a gym or fitness studio, take a moment to assess your personal preferences. While some individuals thrive in the ambience of a high-energy multidisciplinary health club, others prefer a small fitness studio offering specialized exercise programs in an intimate setting. Still others require medically supervised workouts with the assistance of trained exercise physiologists. Once you've determined your workout style, visit the fitness facility in question and speak to a manager about your objectives. You should feel comfortable with the setting, the staff, and above all, the way the facility's philosophy fits your goals.

> *The benefits of a well-planned exercise and nutrition regimen are countless*

Are the instructors certified? Do they take a medical history and design a personalized workout program for each new member? If you're interested in aerobics or other fitness classes, arrange to observe one. Check to see whether the instructor is attentive to individual limitations. Make a mental note of whether the class is overcrowded and whether participants appear to be motivated.

Finally, make sure you understand all aspects of club membership before signing on. Does the membership include classes, or do these cost extra? At a full-service club, are members entitled to the use of racquetball courts,

Jammed Thumb, June 2
Torn Rotator Cuff, March 4, 1995
Torn ACL, July 12,1997
s of Physical Rehab
Sprained Ankle, Octob
Get back in the game.

Continuum
Health Partners

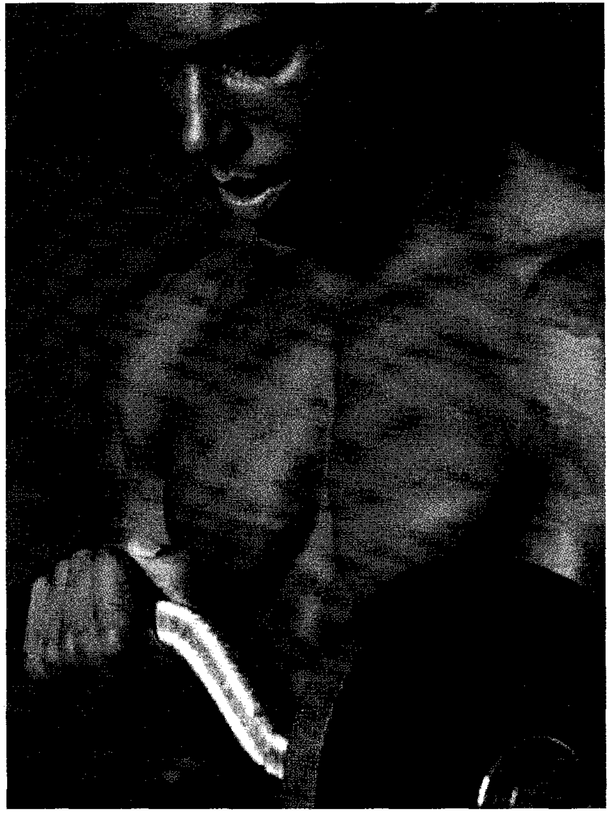
Beth Israel Medical Center
St. Luke's-Roosevelt
Hospital Center
Long Island College Hospital
Continuum Health Partners, Inc.

When you've only got the weekend, you don't want to lose a day's play to an injury. Our world renowned team of orthopaedists can help you get back on top of your game. They specialize in treating sports related injuries for the pros and those who think they are. Everything from torn shoulder ligaments to broken ankles and anything in between.

So don't play with pain, call **1-888-HEALS NY (432-5769)**

Where the pros go to get back in the game.

www.WeHealNewYork.org



for example. Make sure you understand what you are entitled to, then request a day pass so you can check out the facility—from the locker rooms to the equipment—first hand.

The benefits of a well-planned exercise and nutrition regimen are countless. In addition to achieving and maintaining a desired level of fitness, you will experience a surge in energy, a boost in mental awareness, and a much-needed counterbalance to stress. Take good care of your body, and the rest will take care of itself.

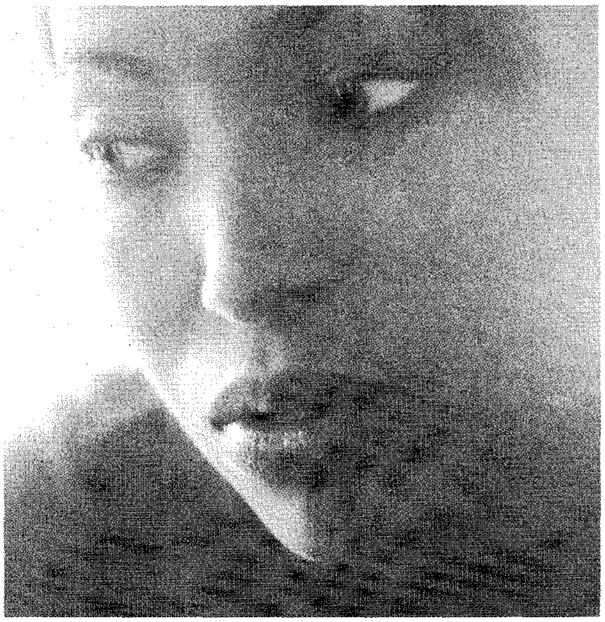
nip and tuck

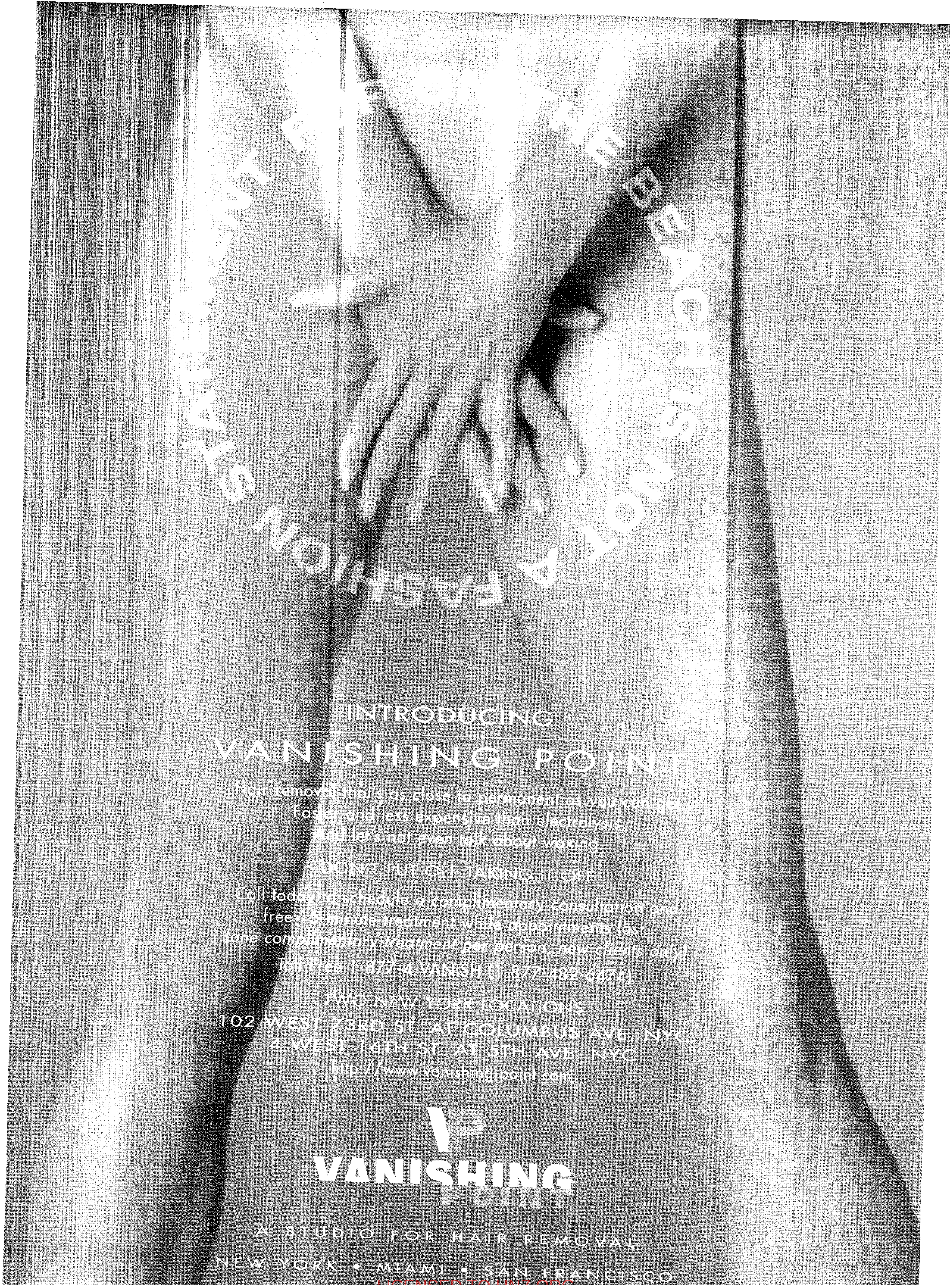
Cosmetic procedures have come a long way from the days when ultratight face-lifts and radical rhinoplasties could be spotted across a crowded room. If you are seriously considering getting some "work" done, it's wise to research the procedure you are seeking, as well as the surgeons who specialize in this type of cosmetic surgery. At the very least, make sure the doctor in question is Board Certified. This is the first step to ensure that you are choosing a specialist who has the proper credentials and experience. Call the American Society of Plastic and Reconstructive Surgeons (1-800-635-0635 or www.plasticsurgery.org) for referrals and to check a doctor's Board Certification status.

Next, ask friends, doctors, nurses, and hospitals for recommendations. You may confer with a plastic surgery consultant, a professional who can assess your requirements and match these with a doctor who specializes in the procedure you seek. Once you've done your preliminary exploration, it's important to seek out a surgeon whose work you have seen and admired. Most qualified professionals can provide you with photos, and in some cases phone numbers, of actual patients who were pleased with their procedures. But remember, doctors show only photos of their best work, photos can be retouched, and what you see in a picture doesn't determine what your result will be. Everyone responds differently to cosmetic surgery.

> *Cosmetic procedures have come a long way from the days when ultra-tight face-lifts and radical rhinoplasties could be spotted across a crowded room*

Once you've narrowed down your list to two or three doctors set up an appointment for a consultation with each. Although this process takes time, it will help you get a better sense of personalities, fees, risks, and facilities.




F[illegible] OF THE BEACH IS NOT A FASHION STATEMENT

INTRODUCING

VANISHING POINT

Hair removal that's as close to permanent as you can get.
Faster and less expensive than electrolysis.
And let's not even talk about waxing.

DON'T PUT OFF TAKING IT OFF.

Call today to schedule a complimentary consultation and
free 15-minute treatment while appointments last.
(one complimentary treatment per person, new clients only)
Toll Free 1-877-4-VANISH (1-877-482-6474)

TWO NEW YORK LOCATIONS
102 WEST 73RD ST. AT COLUMBUS AVE. NYC
4 WEST 16TH ST. AT 5TH AVE. NYC
http://www.vanishing-point.com

VP
VANISHING
POINT

A STUDIO FOR HAIR REMOVAL

NEW YORK • MIAMI • SAN FRANCISCO

LOSE WEIGHT & KEEP IT OFF

We can help you lose weight and maintain your weight loss.

With a combination of treatment modalities including

THE NEW FDA APPROVED MEDICATION MERIDIA

to suppress your appetite, *weight loss can be achieved.*

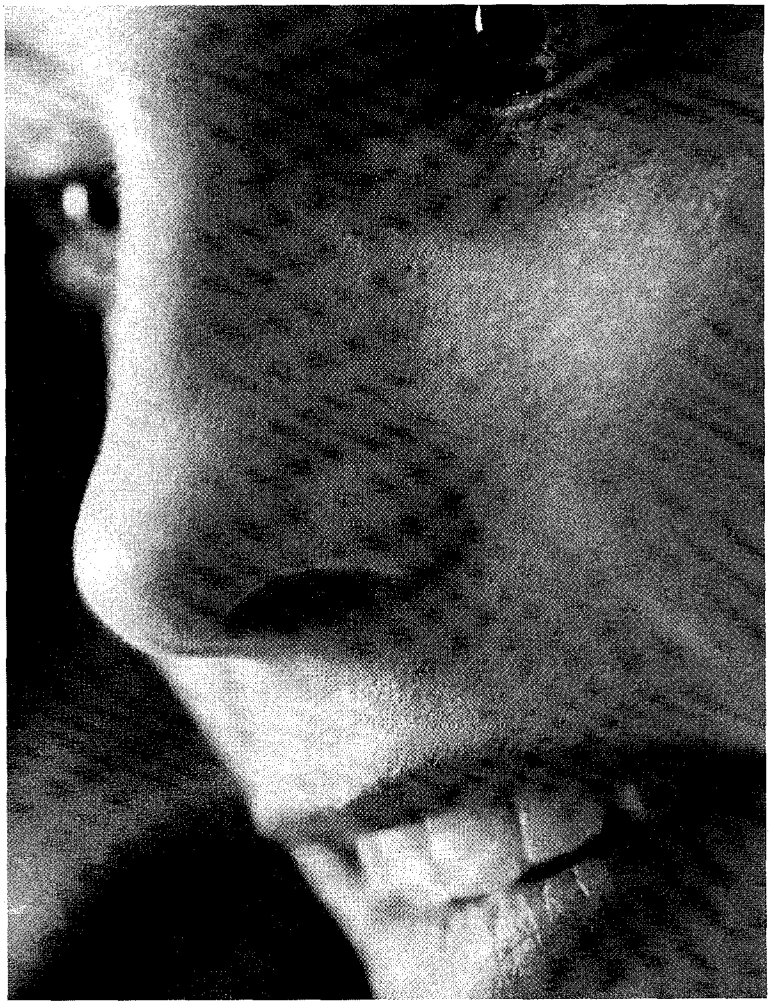
PAUL FOX, MD

17 EAST 76TH STREET NYC 212.717.4800

Body By Boris provides comprehensive one-on-one personal training with an Eastern European philosophy. The trainers, all world-class athletes, have gone through a rigorous four-year college education in Russia, earning degrees specializing in various aspects of physical fitness. Other areas of expertise also include boxing, kick-boxing, gymnastics, ballet and more. Massage therapy is also available.

BODY BY BORIS

29 West 57th St.
212 421-4942



The American Society of Plastic and Reconstructive Surgeons offers the following advice on fine-tuning your search:

- The surgeon should answer all your questions thoroughly, in language you can understand.
- He/she should ask about your motivations and expectations, discuss them with you, and solicit your reaction to his/her recommendations.
- He/she should offer other alternatives, where appropriate, without pressuring you to consider unnecessary procedures.
- He/she should make clear not only the risks of surgery, but the possible variations in outcome. If the surgeon shows you photos of other patients, or uses computer imaging to show you possible results, it should be clear that there is no guarantee that yours will match these.
- He/she should make sure the final decision is yours.

great expectations

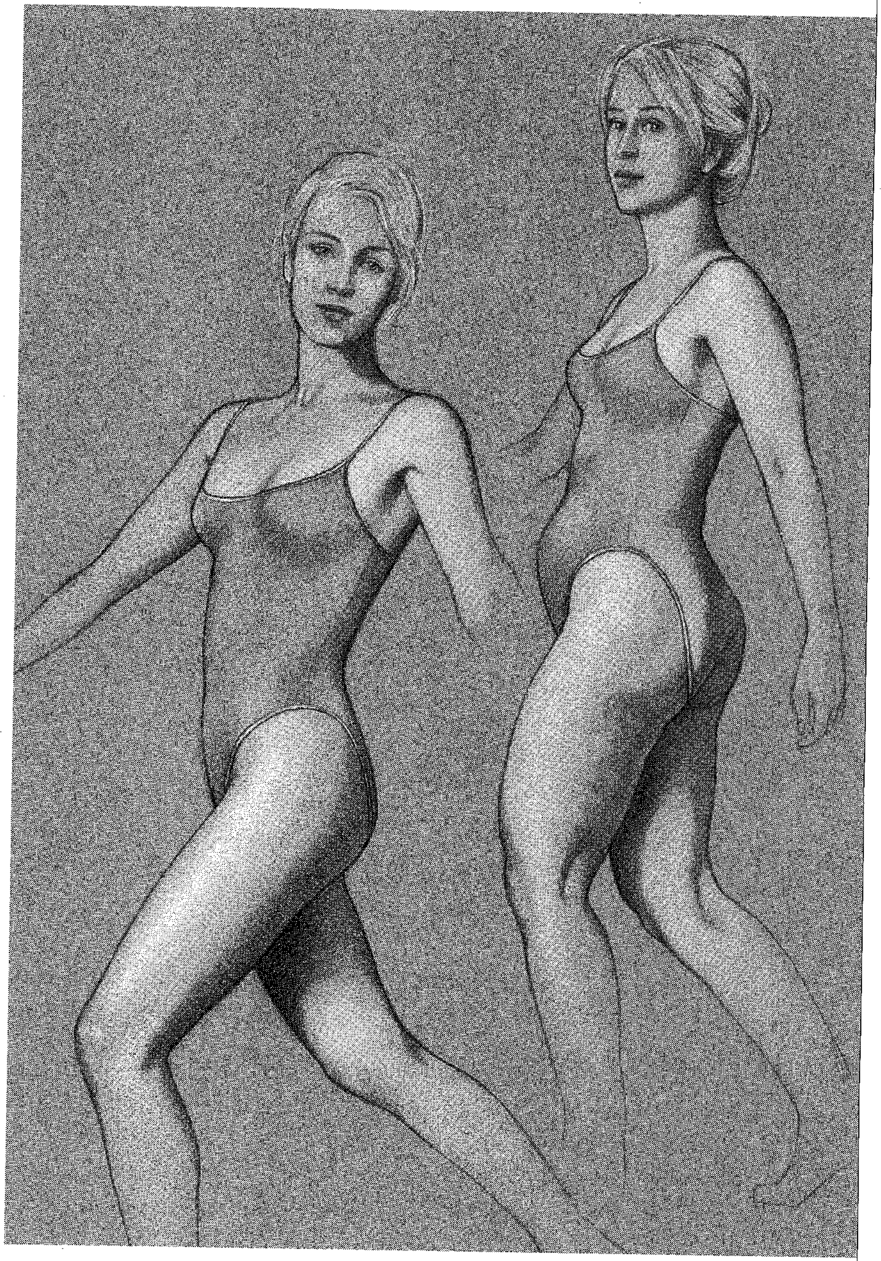
The ideal candidate for cosmetic surgery is someone who understands the procedure, is realistic about risks and expectations, and is motivated to please oneself. If you are

Is liposuction right for you?

If certain areas of your body are resistant to diet and exercise, you may be a candidate for liposuction. While not a cure for obesity, nor cellulite problems, liposuction can be quite effective for both men and women in improving disproportionately large hips, buttocks, thighs, a protruding abdomen or other problem areas. It can even remove unwanted fullness in the face or neck.

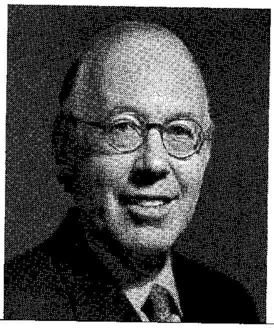
In combination with the new tumescent technique, liposuction allows for the easy removal of unwanted fatty deposits. A specially designed instrument is inserted through a tiny incision into the fat layer, suction is applied, and the excess fat is removed. More resistant areas of dense tissue and fat respond better to ultrasonic-assisted liposuction (UAL).

Results can be gratifying and dramatic. You can look trimmer and more fit than before.



Be the best you can be.

Call to schedule your complimentary consultation.



James J. Reardon, M.D.

Board Certified Plastic and Reconstructive Surgeon
737 Park Avenue, New York, New York 10021
(212) 832-0770 www.drjamesreardon.com

European Oxygen Treatment & Reflexology
$95
(Reg.$165)

Also ask about our revolutionary Epicurean Deep Rejuvenating therapy.

Advanced SkinCare
Day Spa

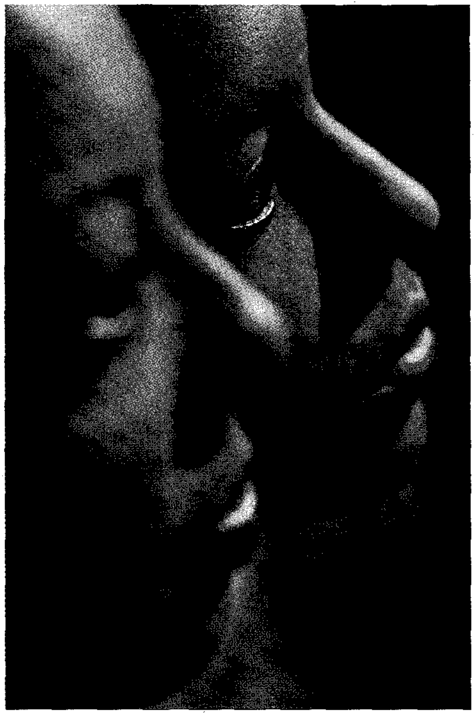
(Gift Certificates Available.)
532 Madison Ave. 3rd Floor,
(Entrance on 54th St.)
Tel 212 758-8867

1 Comp Session for New Customers only Exp. 2/1
Don't let your weight slow you down...
The results of Endermologie® Speak for themselves

"...My legs feel firmer, my skin color is rosier, and my pants do hang a bit looser."
Vogue Beauty Editor after Endermologie Treatments

SKIN & BODY CARE
50 E 78th St. • NYC
212.585.4228
888.942.7546
914.237.0050

LPG USA Endermologie



undergoing the procedure to please a mate or spouse, chances are the procedure is a big mistake.

More 30 and 40 year olds are having plastic surgery today than ever, shifting the focus from radical repairs to more moderate maintenance. A few minimal procedures include an endoscopic brow or forehead lift, which entails a few tiny incisions behind the hairline; blepharoplasty, the removal of undereye fat pads through a miniature incision in the lower lid; and Alloderm™ plumping of the lip, the threading of human dermis through a tiny hole in the lip. These "mini" procedures cost less than a full face-lift, and produce more natural results.

Lasers are red hot. Lasers are now used to eradicate wrinkles, tatoos, unwanted hair, and birthmarks, as well as to resurface the skin. But, as with all medical procedures, laser treatments are not foolproof and results can be less than pretty in the hands of an inexperienced operator. For referrals, call The American Society for Dematologic Surgery (1-800-441-2737).

What's your poison? Botox, once known only as a lethal form of botulism, is now successfully injected into squint lines on the face. Lasting four to five months, Botox injections actually paralyze facial muscles on a temporary basis, creating a smooth appearance.

Peel away imperfections. In addition to improving the skin's condition, many of today's skin treatment programs are designed to actually nurture and repair damaged skin. Glycolic acid and other acid peels create a buffed, rosy skin surface. But, buyer beware: for all their glowing qualities, peels expose new skin to the light, so it's extremely important to avoid the sun following these or risk serious damage to exposed areas.

skincare for the millennium

High-tech skincare. The science of skincare grows more advanced by the day. There is a greater awareness of how environmental factors such as the sun and pollutants affect the skin's appearance, so suncare and protective lotions are today's bare essentials. In addition, there is a movement towards pampering treatments in lieu of simple beauty regimens. These draw on holistic methods, ancient healing arts, and a range of relaxing philosophies that treat the body and the mind.

Facials come of age. No longer the province of simple mud or clay masks, today's facial treatments include the use of oxygen masks, laser technology, chemical peels, dermabrasion, vitamin therapies, and ultrasound stimulators. The line blurs with many procedures being performed in a surgeon's office and those now available in a spa setting, so it's important to check credentials on your aesthetician before plunking into the chair.

Disappearing acts. You may have heard the buzz about a new treatment aimed at attacking the age-old problem of cellulite. The latest advance in this area is called ENDERMOLOGIE,® a deep-tissue massage that is designed to increase circulation and actually smooth away cellulite while relieving tense and sore muscles. This is

Everything you want to know about plastic surgery
Profiles & Contours

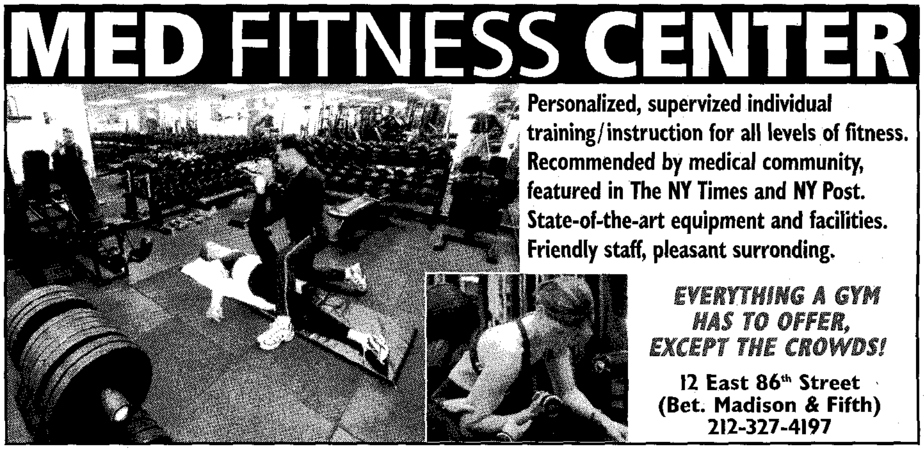
Introducing the nicest thing you'll ever do for yourself.

Not for your spouse. Your kids. Or your friends. Plastic Surgery is something you do for yourself. Something that can help you look and feel your best.

FOR A FREE CONSULTATION OR TO RECEIVE A FREE INFORMATION BOOKLET SIMPLY CALL:
212-861-4100

If there's a procedure you'd like to learn more about, pick up the phone and call us. A consultation with one of our board-certified surgeons will help you decide if plastic surgery is right for you.
Maybe it is.
Maybe it isn't.
But wouldn't it be nice to find out?

PROFILES & CONTOURS
THE NEW YORK CENTER FOR PLASTIC SURGERY
800 Fifth Avenue New York, N.Y. 10021
212-861-4100 www.profilesandcontours.com

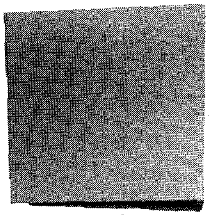


MED FITNESS CENTER

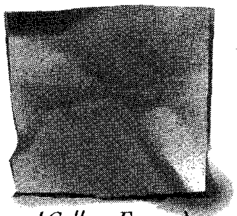
Personalized, supervized individual training/instruction for all levels of fitness. Recommended by medical community, featured in The NY Times and NY Post. State-of-the-art equipment and facilities. Friendly staff, pleasant surronding.

EVERYTHING A GYM HAS TO OFFER, EXCEPT THE CROWDS!

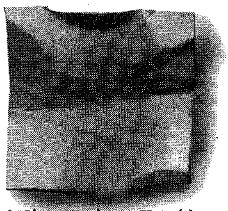
12 East 86th Street
(Bet. Madison & Fifth)
212-327-4197



{*Birth*}



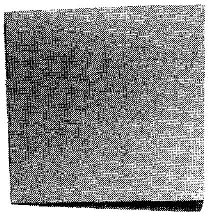
{*College Exams*}



{*The Working Week*}

{*Rent, Taxes, FICA*}

{*The Economy*}



{*Dr. Lefkovits*}

Revolutionary Laser Treatment for Lines, Wrinkles, and Acne Scars.

GEORGE LEFKOVITS, MD., F.A.C.S.
Plastic and Reconstructive Surgery

We have a state of the art operating facility, and we are reasonably priced. Full spectrum of aesthetic surgery performed. Financing is available. Complimentary consultation.

VISA, MC, AMEX

*As Seen in Bell Atlantic Yellow Pages under Park Plaza Surgery

9 EAST 62ND STREET, NEW YORK, NY 10021 (212) 750-9494
WWW.PARKPLAZAPLSURG.COM

HANSON FITNESS

We've been in business for 12 years and offer only the best in personal training. Our clientele includes celebrities, athletes, business executives, and models. Come visit us at either of our 2 convenient locations:

Soho Facility
63 Greene St
431-7682

Union Square Facility
826 Broadway @ 12th St
982-2233

Experience the results.

Exclusively treating varicose veins and spider veins.

212.249.6117

The Vein Treatment Center since 1982

327 East 65th Street • New York

a relatively simple and painless procedure that does not entail surgery. Clients report a noticeable improvement in skin tone after a series of treatments, but bruising can occur in the hands of a novice.

Under my skin. There's no reason to live with an unsightly birthmark, varicose veins, a "port wine" stain, or a prominent mole. If you have a bothersome flaw that keeps you from feeling your best, check with your doctor about your options. Chances are, with today's technology, you can remedy the problem in a timely and cost-efficient manner.

hair replacement

One of the most painful and embarrassing experiences for men and women is premature hair loss. If thinning hair or excessive hair loss is plaguing you, 1999 is the year to do something about it.

Special Advertising Section

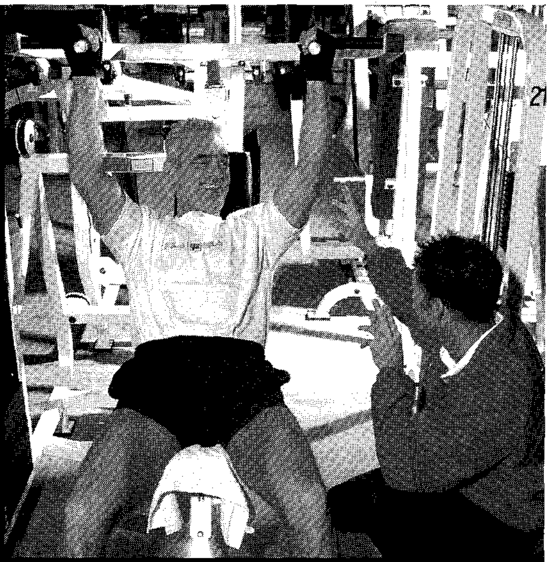
Hair replacement procedures have come a long way since sparse plugs or supposed miracle tonics. Now, there are a variety of sensible choices for restoring your hair to its original fullness and luster, whether your hair loss is hereditary, due to a medical condition, or a result of other factors. There are surgical procedures that offer lasting results, as well as non-surgical options that utilize your existing hair or human donor hair.

The best way to determine which process best suits your lifestyle is to become an educated consumer. Most qualified hair replacement specialists will provide a complimentary consultation which explains how a particular procedure will work for you. Please call in advance, however, as these busy professionals typically operate on an appointment-only basis.

hair removal

Shaving, waxing, tweezing, electrolysis, and now laser applications. These are all methods of hair removal that offer varying degrees of success. Electrolysis, in which a needle with a slight electric current

Undivided attention focusing on YOUR fitness goals.



Bally Sports Clubs℠ has all the equipment and personalized attention you need to help you with your new year's resolution. **Join now.** This is your **last chance to get 1998 membership rates.**

Five Convenient Locations
- 800 Morris Turnpike, NJ
- 335 Madison Ave, NY
- 25 Broadway, NY
- 139 W. 32nd St., NY
- 350 W. 50th St., NY

BALLY SPORTS CLUBS℠

call 800-230-1012 for more information

Renewable memberships (excluding Sports Passport System 30) and credit card EFTonly. Facilities, services and prices vary. Restrictions apply. Offer ends 1/31/98.
An Equal Opportunity Club. ©1998 Bally Total Fitness Corporation

NASAL SCULPTING AND RE-CORRECTIVE NASAL SURGERY

*For over 30 years, Stanley Taub, M.D., internationally acclaimed sculptor and Board Certified Plastic Surgeon has offered **artistic** rhinoplasty and has become the first choice for aesthetic secondary corrective nasal surgery. Call for free consultation.*

Stanley Taub, M.D.

The hands of a sculptor, the skills of a surgeon

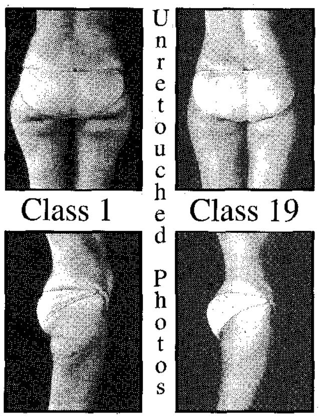
737 Park Avenue, New York phone: 212/628-8585

No ifs, ands or butts: You Can Change Your Bottom Line In Hours.

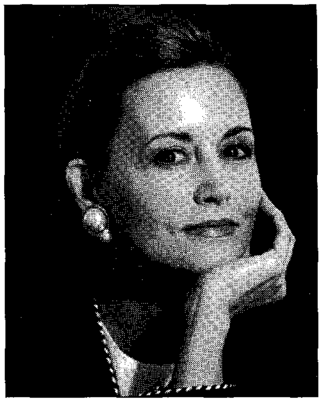
Non-impact, non-aerobic exercises offering fast, visible results in small, personalized classes of no more than twelve people.

- **Reduce** your saddlebags
- **Tighten** your tummy
- **Lift & tighten** your behind

Callanetics Studios of Manhattan, Carnegie Hall,
154 West 57th Street, Suite 832, New York, NY 10019
Call (212) 765-2900 to schedule a class.



For The Young At Heart Who Wish They Had The Face To Go With It.



If the person you see in the mirror looks older than the person you feel like inside, we'd like to help you change that.

Our skilled, board-certified plastic surgeon can make you look years younger with the latest procedures for faces, eyelids, necks and foreheads. Or with chemical peels or collagen injections–all at affordable prices.

So call us at (212)472-3300 for a free consultation with our caring, experienced plastic surgeon. And let us expose the inner you.

Constructive Surgery℠
110 East 66th St., New York, NY (212) 472-3300

© 1995 Office Management Systems Inc.

I'm just like you...

I have hair loss

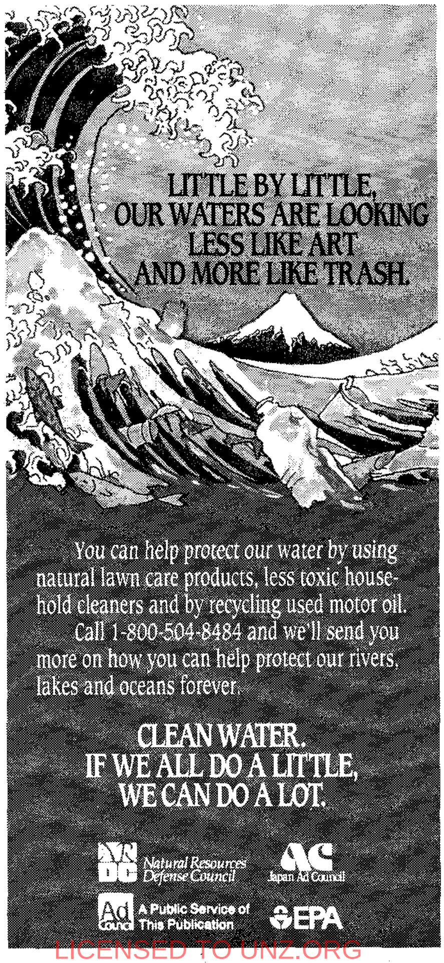
"I know what it's like to feel self-conscious, or even unattractive when dealing with hair loss. That's why I began LeMetric Hair Center for women."

LeMetric not only changes the way you look, but also the way you feel about yourself.

How do I know? Because I, too, am a client.

LeMetric Hair Center Inc.

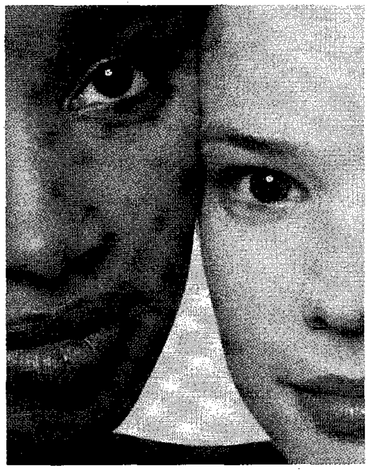
Call now.
1•800•217•9052


LITTLE BY LITTLE, OUR WATERS ARE LOOKING LESS LIKE ART AND MORE LIKE TRASH.

You can help protect our water by using natural lawn care products, less toxic household cleaners and by recycling used motor oil. Call 1-800-504-8484 and we'll send you more on how you can help protect our rivers, lakes and oceans forever.

CLEAN WATER. IF WE ALL DO A LITTLE, WE CAN DO A LOT.

NRDC Natural Resources Defense Council
AC Japan Ad Council
Ad Council A Public Service of This Publication
EPA



is inserted into hair follicles one at a time, is the most permanent of all the current treatments on the market. However, it is a tedious process that can take a tremendous amount of perseverance and money.

That's why the advent of laser-light technology is such a widely welcomed addition to the front-lines of the hair removal battlefield. This new process involves zapping small sections of hair follicles with a laser light beam. The light is absorbed by dark pigmented hairs, retarding hair growth. After a series of treatments, clients report a significant reduction of hair growth in a particular area, such as above the upper lip, the eyebrows, or the bikini line.

Again, because this is a relatively new process, it is not designed for use immediately after sun exposure. And, although results are long-lasting, they are not permanent. Ask how laser hair removal will work for you.

So, there you have it —
a range of options for
creating a better
you for 1999 and into
the millennium.

Special Advertising Section

directory

Fitness havens

Bally Total Fitness
1-800-FITNESS
Bally Total Fitness offers its members the latest and best in fitness programs and equipment to help everyone achieve their personal fitness goals. Most of Bally's 29 New York-area fitness centers have recently been renovated and feature popular group fitness classes like PowerFlex™ (weight training set to music), Spinnning®, Kickboxing, and Yoga.

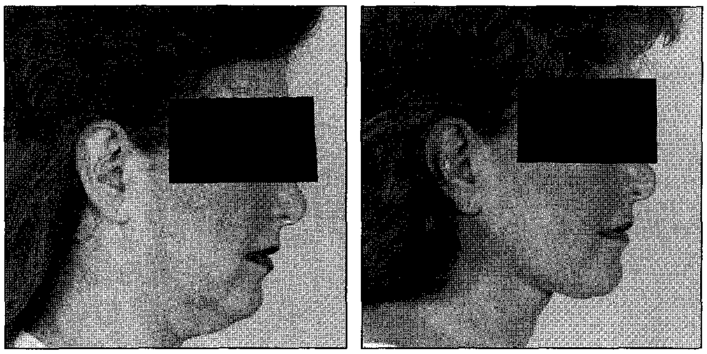
Body By Boris
29 W. 57th St.
212-421-4942
Body By Boris provides personalized, one-on-one training with an Eastern European philosophy. The trainers, all of whom have a four-year college degree in Physical Fitness from a Russian University, offer a broad range of expertise that seeks to develop the whole person. Massage therapy is also available.

Callanetics Studios of Manhattan
Carnegie Hall, 154 W. 57th St.
Studio 832
212-765-2900
Callanetics exercises provide a deep-muscle workout. Lifts, shapes, and reduces behind, lifts breasts, trims tummy and thighs, greatly reduces saddlebags. Classes taken three times a week usually show visible results within 10 classes.

Hanson Fitness
63 Greene St.
212-431-7682 (SoHo)
826 Broadway (Union Square)
212-982-2233
If you're tired of paying money for a trendy gym membership that doesn't get you results, if you believe that it's important that every moment you spend exercising counts...then Hanson Fitness is the place for you. We guarantee results, and we change lives, one session at a time.

Med Fitness Center
12 E. 86th St.
(between Madison and Fifth avenues)
212-327-4197
Personalized, supervised individual training/instruction for all levels of fitness. Recommended by the medical community, featured in *The New York Times* and *The New York Post*. State-of-the-art equipment and facilities. Friendly staff, pleasant surroundings. Everything a gym has to offer, except the crowds!

THE BEST KEPT SECRET IN NEW YORK IS IN NEW JERSEY



Beyond Cosmetic Surgery ...
Suture Suspension Technique
In 50 minutes this "revolutionary" procedure creates a new youthful neck and jaw line without a facelift or visible incisions.

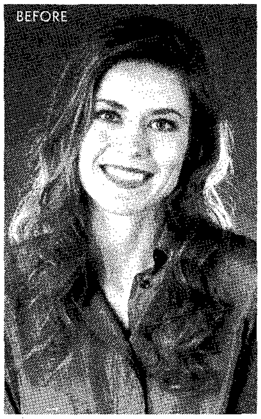
The Plastic Surgery Center International is a luxurious one of a kind comprehensive center.

Here surgery has become an art form, creating the most natural results possible.

PLASTIC SURGERY CENTER INTERNATIONALE

Vincent C. Giampapa, M.D., F.A.C.S.

89 Valley Road, Montclair, NJ 07042
973-746-3535



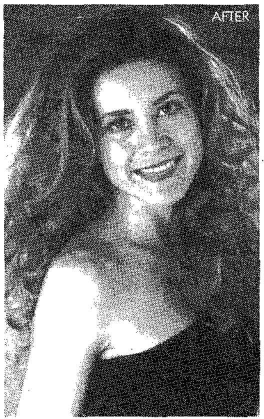
BEFORE

Thinning **Hair?**
We've got the solution!
Doncosa Images Microdot Processes™ have 9 non-surgical techniques that will enhance your fine, thin or damaged hair.

THE MICRODOT PROCESS - THE MICRODOT PROCESS -
DONCOSA IMAGES

Call For Free Consultation **1-800-IMAGES-3**
www.doncosa.com
Let Us Create A More Beautiful You!!

AFTER



Are You Considering Cosmetic Surgery?

JOE HENSON

With 20 years experience, Denise Thomas can be your personal shopper, answer your questions and recommend the best Board Certified Plastic Surgeons to meet your needs and your budget.

DENISE THOMAS
COSMETIC SURGERY CONSULTANT
(212) 734-0233
***Visit my website!* www.denisethomas.com**

cosmetic surgeons

Constructive Surgery
110 E. 66th St.
212-472-3300
Constructive Surgery is a comfortable, private, state-of-the-art plastic surgery center in a renovated carriage house. We perform liposuction, facial rejuvenation, implants, and all the latest procedures with more pleasant anesthetics and less recovery time than before. Our Board Certified plastic surgeon, Jeffrey R. Fischman, M.D., teaches at three top New York hospitals. Call for a free consultation.

Mark A. Erlich, M.D., FACS
Director, Profiles & Contours
800 Fifth Ave.
212-861-4100
Today's natural looking face-lift allows thousands of people each year to maintain or regain their youthful appearance. Having performed thousands of procedures, Dr. Mark Erlich finds in his practice that an increasing number of patients prefer a less extensive procedure at an earlier age, allowing them to maintain their youthful appearance in a discreet manner.

George Lefkovits, M.D., FACS
9 E. 62nd St.
212-750-9494; parkplazaplsurg.com
A Board Certified plastic surgeon provides the full range of aesthetic surgery, with an emphasis on liposuction, There is a fully equipped state-of-the-art operating facility on the premises. New procedures, including fat transplantation, laser resurfacing, sclerotherapy, Botox injections, and hair transplantation, are available.

Plastic Surgery Center International
89 Valley Rd.
Montclair, NJ
973-746-3535
Vincent Gaimpapa, M.D., is a Board Certified plastic and reconstructive surgeon, pioneer in anti-aging medicine, and founder of the Plastic Surgery Center International and Longevity Institute International. These centers provide patient choices in aesthetic and reconstructive plastic surgery and a full spectrum of services to slow the aging process. "Aging gracefully" can be something that we can all achieve.

Dr. James J. Reardon
737 Park Ave.
212-832-0770
For the New Year, resolve to be the best you can be. Visit Dr. James J. Reardon, a Board Certified plastic and reconstructive surgeon with over 25 years of experience for a new, personalized face-lift, fine-tuned to your specific needs. You will look like yourself, only better, more rested, and refreshed. Choose liposuction for those areas of your body resistant to diet and exercise. You will look trimmer and more fit than before. Or select from a range of cosmetic and reconstructive procedures, including male and female breast augmentation and reduction, eye lifts, rhinoplasty, and fat injections. All surgery is performed in his ambulatory facility, which has two operating rooms, a three-bed recovery room, and a full-time Board Certified anesthesiologist.

Stanley Taub, M.D.
737 Park Ave.
212-628-8585
For over 30 years, Dr. Stanley Taub, a Board Certified plastic surgeon and professional sculptor, has been performing aesthetic surgery. Dr. Taub combines the skills of an artist and surgeon to provide cosmetic surgery with a natural look. When performing a face-lift, he does his best to ensure that patients are not overpulled or stretched. In his Park Avenue outpatient facility, Dr. Taub performs a full range of cosmetic surgery procedures, including female breast augmentation and reduction, liposuction for body contouring, male breast reduction, face and eyelid surgery, and primary and secondary rhinoplasty.

vein care

The Vein Treatment Center
327 E. 65th St.
212-249-6117
Established in 1982 as a facility devoted exclusively to the treatment of varicose and spider veins. All of the latest equipment and treatment methods utilized, such as Sclerotherapy (foam-and duplex-guided), Laser Therapy (two on-site), Micro-Phlebectomy, and Ambulatory Surgery.

cosmetic surgery consultant

Denise Thomas
212-734-0233
www.denisethomas.com
A cosmetic surgery consultant who can help you keep a promise to yourself to get that cosmetic surgery. Remember, youth and beauty are power tools! Let Thomas answer your questions and match you up with the best plastic surgeon for you. Make your dreams come true in 1999.

weight loss

Paul Fox, M.D.
17 E. 76th St., Garden level
212-717-4800
Dr. Paul Fox, an internist and cardiologist specializes in medically controlled weight loss. Dr. Fox feels that obesity is a disease and should be treated as such. Patients previously treated with Pondimin or Redux are seeking alternative treatment. Dr. Fox uses FDA-approved medications to suppress appetite and achieve weight loss.

hair replacement

DonCosa Images The Microdot Processes®
475 Grand Ave., Englewood, NJ
1-800-IMAGES-3.
DonCosa Images The Microdot® Processes offers nine non-surgical processes for fine, thin, or damaged hair. Processes take two to five hours, utilize your existing hair, and allow the scalp to breathe. Call for consultation. By appointment only.

LeMetric Hair Center, Inc.
124 E. 40th St., Suite 601
1-800-217-9052 or 212-986-5620
LeMetric specializes in hair replacement for women. LeMetric designs, manufactures, and installs all types of hair systems depending on the needs of women.

hair removal

Vanishing Point
4 W. 16th St. (at Fifth Ave.)
102 W. 73rd St. (at Columbus Ave.)
Studios also in Miami and San Francisco
1-877-4-VANISH (1-877-482-6474)
Get the sleek, smooth, sexy skin you desire and deserve this year at Vanishing Point, where we send unwanted hair to the point of no return with today's most technologically advanced long-term hair removal system. Also available, Therapeutic Cellulite Massage (TCM®) to recontour the body and improve skin tone. Call toll-free to schedule a complimentary treatment at either of the two New York locations (new clients only, while appointments last).

skin care

Advanced Skin Care Day Spa
532 Madison Ave. (at 54th St.); 3rd Fl.
212-758-8867
A tranquil retreat set above Manhattan's busy streets, we offer progressive and holistic services such as Epicuren face and body treatments/products, European Oxygen Facial, utilizing a foam mask, and ENDERMOLOGIE,® the latest way to eliminate cellulite. Combining European training with West Coast ideologies, our skilled staff provides personalized service for maximized results.

Skin & Body Care, Inc.
50 E. 78th St.
212-585-4228
A personalized beauty boutique offering a range of services. Owner Denise Margulies introduced ENDERMOLOGIE,® a deep-tissue sports massage and cellulite combatant, that increases blood flow and relieves sore muscles, to East Coast clients. She also offers high-tech facials that aid lymphatic drainage of the face and neck through award-winning Phyto-BioDermie® fiberoptic filaments. The first and most experienced Endermologist, Margulies says that no one leaves her office without results. New ENDERMOLOGIE® clients receive a complimentary consultation with a 15 minute sampling.

Rainer *continued from page 52*

congratulatory about his own nabe? The real romance in this movie isn't between Hanks and Ryan. It's between Ephron and all the Upper West Side citadels of consumerism on gleaming display.

Joe Fox (Hanks) is introducing his monster book-chain's latest branch into the neighborhood a few blocks away from the venerable children's bookstore the Shop Around the Corner, operated by Kathleen Kelly (Ryan). Kathleen inherited the store from her mother; Joe is the scion of the family business. She's perky and crinkly-nosed and cute-as-a-button, especially when she's fighting the good fight against this interloper with his volume discounts and cappuccino bar. In his run-ins with her, Joe is cordial, bemused, unsentimental. The gimmick here is that, without realizing it, these two opposing spirits are also carrying on a serious e-mail flirtation. The whole movie is taken up with how they eventually find out the truth about each other.

The world of cyber-romance might seem ripe for satire, but Ephron—who co-scripted with her sister Delia—plays it for heartfelt winsomeness. Online, Joe and Kathleen are supposed to be their "real" selves; he's vulnerable and supportive and she's, well, she's perky and crinkly-nosed. Neither character is substantial enough to sustain *one* entire self, let alone two. Ephron must realize this, and so, in order to make them seem meatier by comparison, she's saddled Joe and Kathleen with live-in lovers who are even less substantial. Joe's girlfriend Patricia (Parker Posey), a book editor, is a shrill motormouth; Kathleen's paramour Frank (Greg Kinnear), a left-wing newspaper columnist, is sweetly ineffectual. (Frank's last name is Navasky, an in-joke; when Barnes & Noble moved into the Upper West Side a few years back and precipitated the closure of nearby Shakespeare & Co., Victor Navasky, publisher and editorial director of *The Nation,* wrote a celebrated good-riddance piece in the *Times* praising the chain and knocking the specialty bookstore's rude-mannered help.)

Although *You've Got Mail* supposedly sides with the children's bookstore, it shares the chain-store mind-set. Starbucks, which Ephron plugs repeatedly, is hardly a mom-and-pop operation. Like Joe Fox's book emporium, the film tries to attract volume business by appealing to everyone. At times it's overstocked; Ephron delays the inevitable with subplots involving Joe's dad (Dabney Coleman) and Kathleen's co-workers (including Jean Stapleton). There are subplots in *The Shop Around the Corner,* too, but here they just seem like busywork. What keeps the comedy coasting is the rapport between Hanks and Ryan. Their teamwork doesn't touch your soul the way Jimmy Stewart and Margaret Sullavan did in the original. Those two weren't just playing opposite each other; they were in deep communion. Hanks and Ryan finesse a different domain: They know how to play out the superficial charms of their superficial characters. They massage the audience with a full repertoire of feel-good frivolities. In this frivolous movie era, it's a useful gift.

FEW MOVIE CHARACTERS ARE AS ROLLICKingly complex as Martin Cahill, the real-life Irish gangster in John Boorman's mesmerizing new movie **The General**. Boorman hasn't made a dramatic feature in three years, but at 65, he's come back with one of his very best. Cahill, who was assassinated in 1994 by an I.R.A. gunman outside his suburban Dublin home, was a sort of thick-waisted cross between Al Capone and a Celtic chieftain. Brendan Gleeson, the Irish actor who played Mel Gibson's bearded friend Hamish in *Braveheart,* doesn't try to soften Cahill for us or explain him away. What's amazing—great, in fact—about the performance is the way Gleeson right to the end keeps us perplexed about this fanatically anti-authoritarian crook. Cahill despised equally the church, the state, the IRA, the police. In his twenty-year career his capers and his cunning made fools of them all.

The General has the structure of an American gangster classic: The boy thief from the slums grows up to run his own goon squad before finally ringing in his doom. And yet the film, shot in lustrous black and white, doesn't remind you of anything else, not even anything else by Boorman. Cahill is supremely unsettling: His brutality and his tenderness are on the same continuum. In the film's ghastliest comic sequence, he nails the palms of a gang member to a pool table when he suspects the poor dopehead of stealing from him; realizing the guy is innocent, he then un-crucifies him and considerately shepherds him to the emergency ward. Cahill is a family man who loves his wife (Maria Doyle Kennedy) and also, with her permission, his wife's sister (Angeline Ball), and has children by both. (We see him steal a little girl's toy train for his own daughter.) Away from his trade Cahill is bulky, but on the job, moving in and out of the shadows, he's entrancingly graceful.

Cahill's frenzy for thievery is almost an artist's passion. He's the artist as plunderer. When he steals a Vermeer, he takes a proprietary pride in his haul—in that moment he and Vermeer are kin. You can't really warm to Cahill as a folk hero—you keep thinking of that nailed doper, or the people Cahill puts out of work when he robs a jewelry store and the business is forced to shut down. He has no remorse for any of this; his only cause, in the end, is himself. This general is a commander of one. ■

Peter Rainer's 1998 reviews are available at **newyorkmag.com**.

A Winter on the Hill

THEME WEEKENDS AT

The Hotel Hershey.

Warm Winter Nights
JANUARY 8-10, 15-17,
22-24 AND 29-31

Big Band Weekends
FEBRUARY 5-7 AND
MARCH 12-14

A Weekend of Romance
FEBRUARY 12-15
(TWO-NIGHT MINIMUM REQUIRED)

Chocolate Lovers
Weekend
FEBRUARY 19-21
(TWO-NIGHT MINIMUM REQUIRED)

Kids are Sweet Weekend
FEBRUARY 26-28

Food & Wine Weekend
MARCH 5-7
(TWO-NIGHT MINIMUM REQUIRED)

Spring Break Weekends
MARCH 19-21 AND 26-28
APRIL 9-11 AND 16-18

Family Easter
APRIL 2-4
(TWO-NIGHT MINIMUM REQUIRED)

THEME WEEKENDS AT THE

HERSHEY LODGE®
AND CONVENTION CENTER

Keystone
Chocolatefest Weekend
FEBRUARY 6-7

A Weekend of Romance
FEBRUARY 12-15

Family Easter
APRIL 2-4
(TWO-NIGHT MINIMUM REQUIRED)

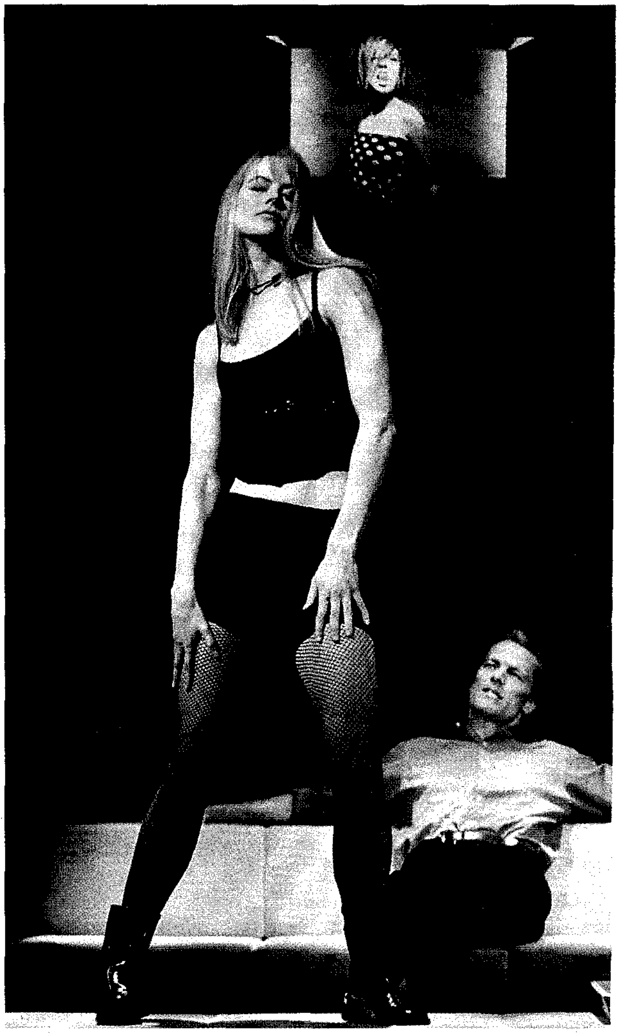
Theme Weekend packages include overnight accommodations, breakfast, dinner and exciting events for adults and families, along with full use of indoor pool, whirlpool, sauna and exercise facilities.

1-800-HERSHEY
WWW.HersheyPA.COM

THEATER JOHN SIMON

Trial and Eros

'Parade' is a somber musical that works; Hare's adaptation 'The Blue Room' tries too hard to be blue. Problem is, this bare Kidman is barely Schnitzler.



The amazing randy: Nicole Kidman and Iain Glen star in *The Blue Room.*

Photograph by Joan Marcus.

WARNING: DO NOT SKIP THE TWO SHORT closing reviews of works by Diana Son and John Guare (our most mispronounced playwright—rhymes with *hare*). They matter.

Parade is a dark musical, a topic much discussed currently. The 1913–1915 case of Leo Frank, a Brooklyn-born Jew lynched, despite his innocence, by an anti-northern and anti-Semitic Georgia mob for the murder of a 13-year-old girl, is about as dark as a subject can get; the murders in *Sweeney Todd* are essentially comic, almost like those in *Arsenic and Old Lace;* and in *South Pacific,* a tragic death is canceled out by a happy ending. The illegal execution of a guiltless man, whose death sentence the governor of the state had already overturned, however, is truly tragic and nowise sugarcoated in the show.

Now, why shouldn't what is rather too loosely called "musical comedy" by some embrace a darker subject as long as it is handled with intelligence, skill, and, wherever possible, humor? This is not a monochromatically somber piece, but a suspenseful slice of unvarnished life, mixing anguish and grief with smiles and laughs, and graced with exceptional production values.

Religious or racial prejudice and xenophobia are not likely to go away as long as human nature is what it is. There are and will be other Leo Franks of one kind or another, guilty of nothing more than being outsiders and lacking charisma. *Parade* rates an A for courage and professionalism, and is superior, even as sheer entertainment, to the crudeness of a *Scarlet Pimpernel* and the ineptitude of a *Footloose.*

I concede that the score by the young and promising Jason Robert Brown seldom rises above the serviceable. It is not derivative and does advance the plot; it does not, however, meet the higher demands of, say, the final duet for Leo and his wife, Lucille, where transcendence is called for. But the book by Alfred Uhry, the gifted playwright and expert on Atlanta Jewish life, is consistently apt and gripping. It gamely tackles a complex and sprawling subject, neither oversimplifying nor forfeiting cohesiveness. It enlightens without preachment, and lets the dramatic or ironic prose merge seamlessly with the musical numbers.

Next, *Parade,* named after the Confederate Memorial Day parade that frames the action, boasts a wonderfully stimulating physical production. The sets by Riccardo Hernández are richly evocative and find the proper blend of realism and stylization, of solidity and fluidity, of Here and Beyond. Note especially that mighty, overarching oak, whose brooding presence keeps growing in ominous import. Judith Dolan's costumes are suitably understated and nicely in period, and Howell Binkley's lighting adds subtle ironies of its own.

Whoever plays Leo Frank faces the awesome task of having to be winning without obvious charm, manly despite his mousiness, and a star performer in a role that, except for its length, has none of the splashy attributes of a star vehicle. I cannot think of anyone else nowadays able to carry this off with such shining modesty, such exemplary avoidance of mannerism, such unswerving conviction and convincingness as Brent Carver. He is matched every step of the way by the Lucille of Carolee Carmello. She plays a modern-day Joan of Arc without a scintilla of false—or even inapposite real—glamour, and infuses seeming ordinariness with enough lambent faith and dauntless determination to move a good-size mountain, if not budge human stupidity.

If I mention no further names it is because they are too numerous and form an ensemble that should not be fractured. But glory be to the two guiding lights: Harold

Prince (direction) and Patricia Birch (choreography). They have fused speech and song, movement and dance, incisive detail and all-encompassing panorama into as compact a whole as is dramatically possible. *Parade,* which could have been a millstone, emerges as a milestone.

PERHAPS THE ONE WORLD-THEATER FIGURE left undervalued many years after his death is Arthur Schnitzler. Esteemed by the cognoscenti, his work performed intermittently (though often in bastardized versions), and dimly known to many theatergoers, he has yet to achieve the honors due a genius in both drama and fiction. Unfortunately, the updating of his comedy *Reigen* by David Hare (rhymes with Guare) as **The Blue Room** will not add many laurels to the great Austrian's reputation.

Reigen ("Round Dance"), known mostly from Max Ophuls's movie version, *La Ronde*—a flamboyant but facile Ophulsification—is a play that astutely views the sexual act as also a sexual leveler and psychological placebo, but only fleetingly satisfying in any capacity. It is both a dance of sex (A screws B, B screws C, and so on until J screws A) and a dance of death—the death of love, as various partners from diverse social strata declare feelings for one another that are transparently transient.

What Schnitzler achieves, and Hare pretty much loses, is a careful demonstration of how sex takes on varying significance depending on the status of the participants, and of how emotions change from before intercourse to after. Yet Hare and his clever director, Sam Mendes, have conceived this modernization as a bravura display piece for one actor and one actress, each playing five parts. That way, however, the sense of a cross section of humankind caught in the act fades, and the focus becomes the versatility of the two performers. Similarly, the startling minimalist décor by Mark Thompson and neon-edged abstract lighting by Hugh Vanstone further detract from Schnitzler's detailed and minutely documented societal and existential exploration.

Still, if all you want is two highly attractive performers—she an Australian-American movie star, he a British-stage leading man—exhibiting their skills and bodies in a sufficiently sophisticated but slick vehicle, more Hare than Schnitzler, *The Blue Room* fills the bill.

I doubt whether there exists a young actress anywhere today who better combines physical allure with histrionic gifts than Nicole Kidman. Here she manages five idiosyncratic and duly varied performances that will not be outshone by an almost continuous dishabille and brief nudity (mostly from the back) that would be enough to eclipse many a lesser talent. For Miss Kidman's is a great and very nearly flawless beauty, extending from hair to toes and skipping nothing, unless, unlike me, you feel that a tall, willowy, essentially girlish figure is inferior to womanly copiousness. But be forewarned: You will see much more of Miss Kidman's face, legs, and feet, superb as they are, than of her torso.

I dwell on body so much because that is what the hype has been all about, dishonest in hype's usual way. You get more nudity on the masculine side, from Iain Glen, an equally fine performer and not inconsiderable looker. But what with capitalization on Miss Kidman's star aura, and underestimation of female and homosexual audiences, Glen's even greater self-baring has gotten less publicity.

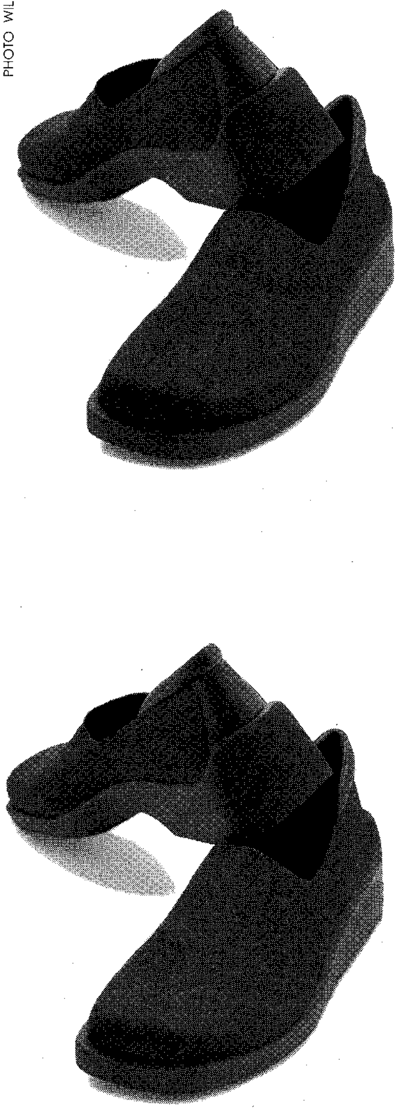
The hundred uninterrupted minutes go by without boring you, but do not expect major erotic, any more than artistic, stimulation. No doubt intentionally, the essence of eroticism—the passionately sensual interplay of two performers—has been downplayed, if not exactly curbed. Moreover, what was incomparably daring a century ago (1897, and then in 1900, only privately printed) is mere marginal titillation today. And Hare, to his credit, was not simply after sexual jokiness, although he may still have overemphasized it.

Stop Kiss, BY DIANA SON, IS A DEFT AND CANNY play about the coming out of the closet of two young women to whom a kiss with near-fatal consequences reveals their lesbian identity. There is a bit too much cuteness here, intensified by Jo Bonney's perhaps too arch direction, but there is also fetching savvy in both writing and production. The structure—jumping backward and forward in time with the crucial moment withheld till the climax—owes something to David Hare (*Plenty*) and Simon Gray (*The Common Pursuit*). Yet this is a real play in its own, free-spirited right, and the strong but a trifle fussy performances by Jessica Hecht and Sandra Oh, well supported by four others, stick in the mind. But given the Public Theater's insistence on color-blind casting, some minor adjustments in the text would have been helpful.

John Guare's **Bosoms and Neglect** (1979) at the Signature Theatre Co. also has genuine merit. The author temerariously compresses three major subjects (family relations, psychiatry, cancer) and two lesser ones (bibliophilia and divided loyalties in sexual affairs) into one three-character play. That he succeeds even partially, that he is often quite funny, and that his frame of reference is fearlessly highbrow deserve admiration. Under Nicholas Martin's generally adroit direction, Mary Louise Wilson and David Aaron Baker contribute capitally, Katie Finnerman somewhat less so. ■

John Simon's 1997–98 reviews are available at **newyorkmag.com**.

PHOTO WILLIAM BOYD



◆DONALD J PLINER◆
MADE IN THE MOUNTAINS OF ITALY

FOR ADDITIONAL INFORMATION:
1.888.307.1630

UNISEX
SHINE ELASTIC: BLACK . NAVY . TAUPE
NEW ELASTIC: BLACK
SUGGESTED RETAIL: $140

ART MARK STEVENS

Prussian Blues

In his deeply layered works on paper, Anselm Kiefer stares down Germany's dark past; Duane Hanson's sculptures work magic—they render people one-dimensional.

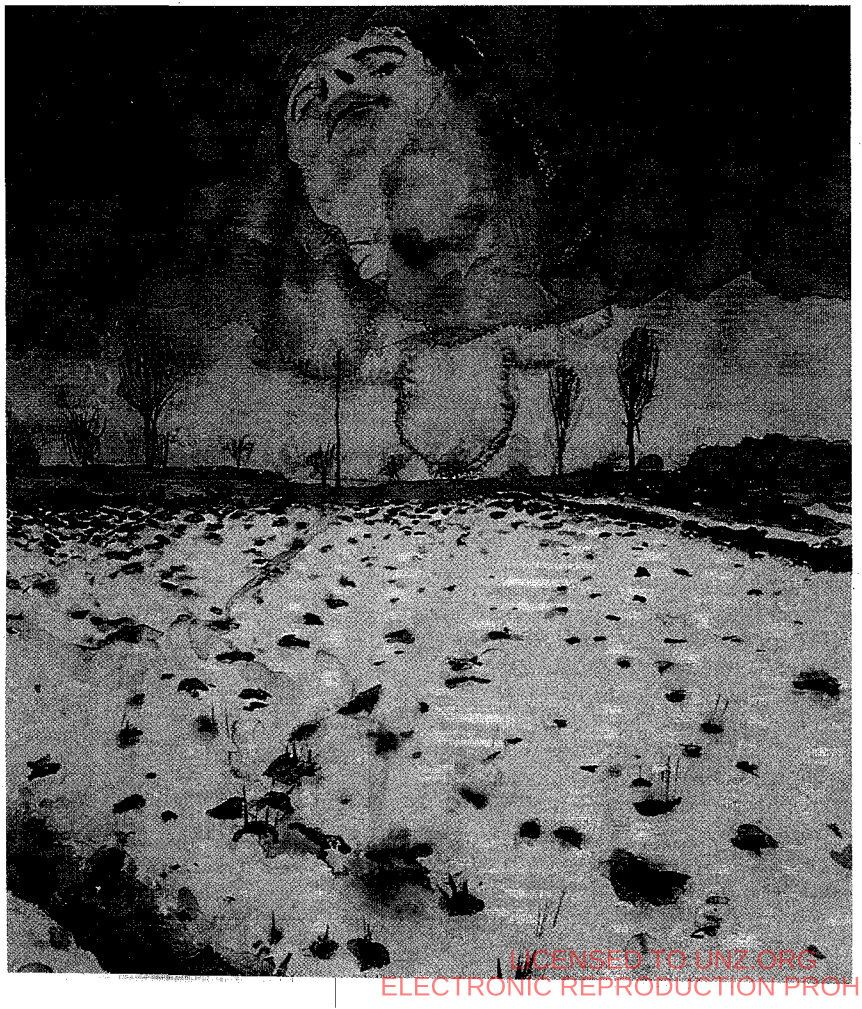
With the exception of Joseph Beuys, Anselm Kiefer is the postwar German artist who most directly confronts the Nazi past. A strangely seductive figure who plays visceral, taboo-breaking games, he refuses to simply sterilize or denature Nazi imagery. Instead, he boldly enters—mucks about in—the dirty space that lies between the great German Romantics and their horrifying Nazi offspring. His way of facing the Nazi past particularly interests Americans, who were early and avid collectors of his art. In 1995, the Metropolitan Museum of Art bought a collection of Kiefer's works on paper, mostly from the seventies and eighties, which the artist had kept together as a corpus. Using this collection as a starting point, Nan Rosenthal has now organized a show—**Anselm Kiefer: Works on Paper 1969–1993**—that displays Kiefer's restless, confrontational approach to German culture.

An early watercolor from 1970, *Winter Landscape,* anticipated many of the themes that would later obsess this artist. The image shows a stark, pockmarked field—possibly a battlefield—in which the virginal snow is stained by mud from below and blood from above. The blood drips from a mortal neck wound in the floating, ethereal head of a young woman. She is part of the sky; she could be one of the mythic maidens of German culture. The watercolor looks at once earthbound and dreamy: The sacrifice of purity must be felt in both the mind and the fingers. Kiefer would become best known in succeeding years for making bleak paintings of the German landscape (the land, of course, being a resonant Romantic and Nazi theme) that included bits of straw and actual hunks of dirt—as if the great German romance with the land could no longer remain an illusion but must now be literally rubbed in the viewer's eyes.

More than most of his contemporaries, Kiefer, who was born in 1945, has developed an abstruse iconography. His drawings are never simply visual. They almost ask to be "read." He frequently makes grandiloquent allusions to Old Norse myths; to events in German history; to Wagner; to poetry and philosophy; to Nazi architecture; to railroad tracks and the death camps. He is not timid about making use of Jewish writing: Some pictures refer to "Death Fugue" by the Romanian Jewish poet Paul Celan (1920–1970), a poem set in a death camp in which a "master from Germany" forces inmates to dig their graves to dance music. An artist who constantly mixes and matches, finding echoes between far-flung sources in German history and culture, Kiefer likes to scrawl words across images and to combine different kinds of media. In a series of black-and-white photographs that show the sky with a strip of land below, Kiefer used molten lead to create the shapes of the clouds—a darkly witty evocation of the way the fiery dreams of the sky can coalesce into the heavy burdens of the earth.

To appreciate Kiefer's layered art, it helps to know something of German culture. (The wall labels prove useful here.) Still, Kiefer has developed a distinctive style that can also convey his meaning without words. In his drawings, for example, he will collapse together sharply contrasting sensations of scale. Open plains, deep perspectives, echoing spaces—but also jittery little passages of impasto. Or, to put it differently, grand ideas have intimate consequences. His enormous woodcuts depend upon many smaller woodcuts and upon the fine grain of the wood itself. Often, his hand is both skillful and awkward. He will draw figures in a clumsy way and make use of the cheap look of junky illustration while at the same time handling other elements, such as watercolor, elegantly. The result

At the Met, Kiefer's *Winter Landscape.*



Photograph courtesy of the Metropolitan Museum of Art.

is that his art often looks powerfully defaced, as if a thuggish hand had suddenly entered high art. Which is what the Nazis did to German culture. Kiefer still worries about Germany. He appears determined to face down a recurring, messianic darkness that Americans hardly know. "A dictator like Hitler could say, 'I am the leader you expected,' " Kiefer has said. "The *idea* itself that someone in the past will come again if the nation is in danger—you don't have that in America, that Jefferson will come again or that Lincoln will reappear on Park Avenue."

Duane Hanson'S TROMPE L'OEIL SCULPTURES, 24 of which are now on view at the Whitney Museum of American Art, typically provoke a startled double take: *Oh! That cop leaning against the wall is* not *alive.* The real flesh and blood at a Hanson show often creates a similar double take. The motionless museumgoer beside you suddenly moves: *Hey, that guy is actually alive.* . . . Hanson's best and funniest piece of witchery—alas, not included in this exhibition—is a depiction of a museum guard. This guard performs his job very well: Cost-conscious museums might wish to hire others like him.

A delight in fooling the eye is almost as old as art itself. The ancient Greek painter Zeuxis painted grapes so realistically, it was said, that birds pecked at them. But Hanson (1925–1996), an earnest artist, aspired to be more than a trickster. He wanted to convey a profound view of existence, one suggesting that, to borrow Thoreau's words, "the mass of men lead lives of quiet desperation." This show, which was organized by the Museum of Art, Fort Lauderdale, includes many of his archetypal figures from Middle America: a tourist in a Hawaiian shirt, a tubby shopper, a cleaning woman, a football player, a retired couple, a cowboy, a construction crew. Many have been gathered together into one large room, creating a strangely still party.

Admiring critics think Hanson "ennobles" the difficult lives of ordinary people. Actually, he diminishes them. His figures, whatever their differences of appearance, invariably have the same glum expression. They glance down, lost in dejected thoughts—wan, whipped, beaten. Even the kids appear defeated; in *Children Playing Game,* the boy and girl look like their dog just died. Despair is one of the great subjects of art, of course, but not in the hands of a relentless generalizer selling platitudes about "the human condition." You would never guess from this show that despair has different notes or that even a beaten-down loser in a dreary American mall can sometimes shake a leg.

Mark Stevens's 1997–98 reviews are available at **newyorkmag.com.**

YOU WANT TO HAVE LASER VISION CORRECTION... *BUT WHERE DO YOU GO?*

Where Experience Counts

NEW YORK LASIK VISION CORRECTION™

Eric R. Mandel M.D.
Surgical Director

Pioneered Laser Vision Correction at Harvard's Eye Hospital
Fellow of the American Board of Ophthalmology

100% of patients reduce their
nearsightedness, farsightedness and astigmatism

NEW YORK LASIK VISION CORRECTION™
210 EAST 71ST STREET NEW YORK, NY 10021
(212) 734-0111 (800) 789-3937
www.lasikvisioncorrection.com

CALL TO ARRANGE A COMPLIMENTARY LASIK VISION CONSULTATION

JACQUES DESSANGE USA

A FULL SERVICE HAIR/SKINCARE SALON Featuring:
Californian Highlights - Natural Color
NEW Surf Curler Permanent
Hair Extensions - Hair Clay Treatments
French Manicure/Pedicure - Reflexology Massage
Clay Facial Treatments - Green Azulene Waxing
Make-up/Permanent Make-up

505 PARK AVENUE(59TH STREET)
212-308-1400 jacquesdessangeny.com

SOME PEOPLE CRUISE HALF WAY AROUND THE WORLD FOR A TASTE OF THE MEDITERRANEAN. OTHERS JUST CRUISE OVER TO 51ST AND MADISON.

Whether it's our tapas menu, olive bar, exquisite cuisine or extensive sherry list, when looking for the warmth and rare delicacies of the Mediterranean, look no further than Istana.
For reservations please call 212-303-6032.

ISTANA
RESTAURANT & BAR

51st Street between Park & Madison Avenues
New York, NY 10022

CLASSICAL MUSIC PETER G. DAVIS

Brand Spanking New

Thomas Adès takes the naughty Duchess of Argyll as the subject of his fine first opera; the Met's new 'Lucia di Lammermoor' is a paint-by-numbers throwback.

Aria cheeky? Heather Buck and Allen Schrott in Adès's *Powder Her Face.*

WE CONSTANTLY HEAR THAT THESE ARE more receptive times for new music, but don't tell that to American composers under the age of 35—I wonder how many concert- and operagoers hereabouts can even name one. The situation is different in England, where young composers are vigorously nurtured and promoted in ways that their counterparts in this country can only dream about. The current darling of the day is Thomas Adès, extravagantly acclaimed at 27, performed from Tirana to Tokyo, and whose each new score is hailed by British critics, an influential power bloc, as a towering masterpiece. His biggest and most discussed success to date is the chamber opera **Powder Her Face**, already staged worldwide and recently seen at Brooklyn's Majestic Theater under the auspices of the Brooklyn Philharmonic, Robert Spano conducting.

It was clever of Adès to write an opera at this tender stage in his career; it is the only way for an ambitious composer, even if he is a genius, to capture international attention. The subject matter was also cannily chosen: the infamously lubricious Margaret Whigham, Duchess of Argyll (1912–1993), whose sensational 1963 divorce trial made headlines. The judge, Lord Wheatley, handed down a 65,000-word verdict that described the defendant as indulging in, among other outrages, "disgusting sexual activities to gratify a debased sexual appetite"—a reference to a well-circulated photograph of the Duchess performing oral sex, a scene graphically portrayed in the opera (all of this pre-Lewinsky, of course). Some took a more indulgent view of a woman who enchanted English society with her beauty, charm, and wit, praising her as a latter-day Helen of Troy. She was immortalized as early as 1934, when Cole Porter included her, at the time married to a certain Mr. Sweeney, in his song "You're the Top" by rhyming *Mrs. Sweeney* with *Mussolini.*

Perhaps wisely, the Duchess's cautionary tale is not presented in a naturalistic biographical form or even as a character study. The libretto, by British novelist Philip Hensher, is laid out in eight scenes, snapshots from her life between 1934 and 1990 in which the Duchess's personality is defined more by the people who encounter her than by her own actions—a technique that recalls Berg's *Lulu,* just one of the many influences on *Powder Her Face.* All the subsidiary roles are divided among three singers who symbolize the destructive forces in her life: a coloratura maid/confidante/waitress/society journalist, a tenor electrician/lounge lizard/waiter/delivery boy, and a bass hotel manager/duke/judge. Overall, the tone of the piece is more mischievous than sardonic, at least until the last fifteen minutes, when the picture darkens and the deserted Duchess faces death with a frightened heart and empty hands.

This is the first Adès score I've heard that satisfactorily explains the effusive praise he generates back home. There is scarcely a major composer of our departing century who is not evoked in one way or another: Berg, Weill, Stravinsky, Shostakovich, Janácek, Strauss, Piazzola, Ligeti—name your man, and he is probably hiding here somewhere, often flirting with any number of pop idioms. And yet the music is far from being a reheated postmodernist stew. What Adès has done, as I hear it, is to absorb a welter of conflicting styles and process them so thoroughly that his music takes on a voice of its own simply through the sheer technical brilliance of his assimilative skill—Mozart, after all, functioned in much the same way. Another reason it all sounds so fresh is Adès's alert ear for the unusual sonorities he draws from an unconventional ensemble of clarinets, saxophone, horn, trumpet, trombone, accordion, piano, harp, and string quintet. The colors he mixes with this combination are not only fascinating in themselves but are also applied with the gestural accuracy and theatrical flair of a born opera composer.

Photograph by Robert Biddlecombe.

These positive impressions only came into sharp focus for me after listening to the stunning new EMI Classics recording (56649-2) conducted by Adès himself. The Brooklyn performance, based on the opera's American premiere production at the 1997 Aspen Festival, seemed rather wan in comparison, mostly due to the chamber ensemble's less-than-virtuoso playing. Then, too, the arena-style architecture of the Majestic Theater proved unwelcoming for Anne C. Patterson's clever period sets and costumes and the high-energy athleticism of Edward Berkeley's staging. Most damaging of all, Màire O'Brien's pallid Duchess seldom came to life, although her nemeses—Heather Buck, Trevor Smith, and Allen Schrott—could hardly be faulted for a lack of brio. No, the recording is the place to go to learn about *Powder Her Face,* the impressive first opera of a young composer who may not be overhyped after all.

CONSERVATIVE RETRENCHMENT IS IN THE AIR at the Metropolitan Opera, if this fall's regressive productions of *The Marriage of Figaro* and *La Traviata* indicate a trend. The trivial new **Lucia di Lammermoor** is even more alarming, a staging of Donizetti's bel canto study of murder and madness that harks back to an operatic past of faceless direction and warehouse scenery that I thought had vanished for good. Lily Pons, the Met's preferred Lucia of the thirties and forties, would have felt right at home here, daintily losing her reason amid Ezio Frigerio's generic castle rooms, towers, and parks, dreary re-creations of old Scotland without a spark of visual distinction or originality. No doubt darling Lily would also have approved of the noninterventionist blocking devised by Nicolas Joël, who cannot even get a chorus on- or offstage gracefully, let alone liven the action with dramatic tension or character development. I realize that the Met is probably still reeling from its last *Lucia* production, an experimental feminist interpretation by Francesca Zambello that went haywire somewhere along the line, but at least that misguided effort was not completely brainless.

Only a diva of spirit, imagination, and vocal éclat would be able to seize the moment and make an effect in these vapid surroundings. Unfortunately, Ruth Ann Swenson is not that sort of singer, and whatever potential she may possess to excel as Lucia goes unrealized. Her soprano has winning qualities of freshness and purity, but the voice, at least as she uses it, has little coloristic or emotional variety. Beyond that, her vocal production lacks clarity in midrange, leaving clean articulation of rapid passagework and a meaningful projection of the text pretty much to the imagination. There were also problems with the top of the voice at the first performance—a Lucia who cannot cap her Mad Scene with a stunning and secure E flat will inevitably let down an audience. A powerfully individual statement of this classic coloratura role is still possible, even within the context of such a passé production. In their very different ways—and often amid even tackier sets and with less directional help—Callas, Sutherland, Scotto, and Sills were all compelling Met Lucias who set vocal and dramatic standards that Swenson's bland, one-dimensional portrait fails to match.

The performance's sole redeeming virtue lies in the Edgardo of Ramón Vargas, whose ingratiating tenor mingles sweetness and virility to excellent effect—and what a relief to hear, at the end of a long, tedious evening, singing of such musical elegance and expressive nuance. Roberto Frontali and Alastair Miles make little of Enrico, Lucia's bullying brother, and Raimondo, her sanctimonious tutor; and no one is helped by Carlo Rizzi's limp musical direction. ■

Peter G. Davis's 1997–98 reviews are available at **newyorkmag.com**.

ENRICH YOURSELF IN THE CITY RICH IN CULTURE.

New York City. It's one of the best places in the world to learn about arts administration, appraisal studies, and art. It's also one of the best places to explore politics, literature, and international affairs.

There's no better place than New York University's School of Continuing and Professional Studies to immerse yourself in these fascinating areas. That's why, year after year, so many well-informed New Yorkers choose from more than 2,000 courses. Classes are scheduled at convenient times and locations.

Call today for a free bulletin.

FOR A FREE BULLETIN:

Phone: 1-800-FIND NYU, ext.18
Fax: 212-995-3656
Website: www.scps.nyu.edu
E-mail: scpsads@nyu.edu

New York University is an affirmative action/equal opportunity institution.
©1998 New York University School of Continuing and Professional Studies

NEW YORK UNIVERSITY
A PRIVATE UNIVERSITY IN THE PUBLIC SERVICE
School of Continuing and
Professional Studies

DANCE **TOBI TOBIAS**

Belles *Lettres*

'Lettres d'Amour' is the striking, titillating highlight of the new Alvin Ailey season; Ballett Frankfurt's 'Eidos: Telos' looks good, in that European way.

WITH *LETTRES D'AMOUR (LOVE LETTERS)*, Redha—a North African–French choreographer who uses just the one name—has given the **Alvin Ailey American Dance Theater** (at the City Center through January 3) its most striking acquisition of the past decade at least. The piece is glorious trash—movement theater that's all stunning surface effect—comprising eroticism with a hefty element of S&M, mysticism with a penchant for times and places not our own, and a ceaseless stream of images that might be provocative photos for the glossies given the fluid continuity of film. It isn't dance, although it does require the athleticism, the sleek anatomy, and the mute, forceful stage presence of dancers. Just as one might expect, the Ailey performers, big on gorgeousness and dramatic self-projection, are fabulous in it.

Briana Reed and Matthew Rushing in Geoffrey Holder's *Prodigal Prince.*

Photograph by Beatriz Schiller.

Nearly all of the work's moving tableaux are in-your-face titillating, and the p.c. police will no doubt be dismayed by the generous measure of female submissiveness and male domination. (Redha needs to catch up with latter-day pornography.) The penultimate scene, in which a single woman finds sexual ecstasy alone, bathing in the embrace of a quartet of flood lights, provides a deft climax to the theme of narcissism that runs through the proceedings. Surprisingly, apart from the opening duet for two very tough guys, Redha's a little feeble on same-sex relations; you'd think this possibility for provocation would fit right in with his aesthetic. The man's chief skill as a choreographer is, in group scenes, to keep a multitude of things happening onstage and maintain a pictorial coherence without lapsing into the banalities of Geometry 101. Apart from this Tharpian gift, Redha is essentially a masterly showman; in no way could you call him a dance-maker.

The stark setting of *Lettres d'Amour* is a black-curtained box with a white floor, illuminated only to a sinister gloom. Its drifting fogs are captured in cross-shafts of cool light with a faint sulfurous tinge. The *Story of O* costumes, by the choreographer himself, are (of course) black—the blacks of velvet and leather. The men repeatedly throw off monklike cloaks to reveal their to-die-for musculature. The women's clinging, floor-length gowns are slashed from the ankle up to the crotch, where they reveal modesty panels executed in soft folds of *noir*ish lace. As its design element—so central to the piece—suggests, *Lettres d'Amour* is all style, no matter, much like today's life in the fast lane. It's a work that has gleefully sold its soul to the devil.

Interestingly, one of the season's several revivals also centers on costume: a new production of Geoffrey Holder's 1968 *Prodigal Prince*. The work purports to be a kind of biography in dance of the primitive painter Hector Hyppolite, who was deeply involved with *Voudoun*, the exotic religion of his native Haiti. As is typical with Holder's ventures, the choreography, instantly forgettable, is an excuse for creating wildly imaginative costumes that—this is the hard part—are even more magnificent in motion than at rest.

Family members choreographed the other works new this season. Judith Jamison, the Ailey's forceful artistic director, offered the semi-autobiographical *Echo: Far From Home*, which attempts unsuccessfully to tie the plight of a black child aspiring to study classical ballet to the African-American sense of being cruelly torn from a culturally rich ancestral home. Though the scenario is murky, several of the main characters are affectingly portrayed. Together and singly, Uri Sands as the father and Renee Robinson as the mother achieve a stirring human resonance. Company members Lisa Johnson and Troy O'Neil Powell weighed in with brief

(continued on page 76)

TELEVISION JOHN LEONARD

Thames the Breaks

A river runs through public TV's splendid six hours of Dickens's dark 'Our Mutual Friend,' but it's more the Thames of T. S. Eliot than of Shakespeare.

EXCEPT FOR THE UNFINISHED *MYSTERY OF EDWIN Drood, Our Mutual Friend* was the last novel Charles Dickens wrote, and arguably his darkest, with those dust heaps and the filthy corpse-strewn Thames. It's of particular interest to his psychosexual biographers because the women in it, like Estella in *Great Expectations,* obviously embodied some of his ambivalence about Ellen Ternan, the actress for whom he had abandoned his wife and family. But it's equally compelling to dialectical materialists because, by the 1860s, the novelist had come to despise the money-grubbing bourgeoisie. About *Our Mutual Friend,* Edmund Wilson—one of the first important critics to rescue Dickens from the indulgent contempt we reserve for the enthusiasms of our childhood—was tongue-in-cheeky in *The Wound and the Bow:* "To state it in Marxist language," the final implication of the story is that "the declassed representatives of the old professional upper classes may unite with the proletariat against the commercial middle class."

Thus, Eugene Wrayburn will marry Lizzie Hexam no matter what the Veneerings think, and whether or not he deserves her.

Here is where one is supposed to declare a partisan preference for this Dickens novel or that one, on an ascending scale from, say, *A Tale of Two Cities,* for which one should be ashamed, to *Bleak House,* which ought to eliminate law school as an option for anyone honorable. But I'm so middle-aged that I've come to think of "Dickens" not as a shelf of discrete volumes variously meritorious but as an environment unto itself, sort of like television. Like TV, this "Dickens" environment is vital and promiscuous, disorderly and gregarious, disgruntled and facetious, malevolent and absurd, exhibitionistic and sometimes even surreal. Like TV, it is theatrical, even stagy; traffics in stereotypes; seeks, when not trolling for belly laughs, to balance the skewed accounts of the world with rough justice, and maybe mercy, or at least revenge; specializes in abused children, inadequate parents, and oppressive institutions; and can be counted on, between murders, to express its compassion for the underdog in gothic sentimentality and fairy tales dressed up in the drag of social realism. Television and "Dickens" are also both weirdly psychoanalytic—as if the very act of serializing opened the closet to easy access to Freud's "primary process," dumping the dreamy stuff all over us in condensations and displacements.

Thus, money is symbolic excrement.

And the BBC/Mobil Masterpiece Theatre production of **Our Mutual Friend** (Sunday, Monday, and Tuesday, January 3, 4, and 5; 9 to 11 P.M.; Channel 13), directed by Julian Farino from a teleplay by Sandy Welch, is terrific television, worth every one of its six black hours. This is a London looking back to William Blake's dark satanic mills and forward to T. S. Eliot's "Wasteland." If *Bleak House* was befogged, *Our Mutual Friend* is watery and ashed-upon. Tune in if only to see the mountains of dust. They may be admirable—from the cinders of such iron, leather, cloth, and household refuse, china and soaps and bricks could be made—but their aspect here, with phantasmal bonfires, is eerie unto evil, like rubbishy dunes on a moon of waste, like burial mounds of abandoned hopes. Tune in as well for the sinister Thames. The Thames in the 1593 of *Shakespeare in Love* might have been a canal in Venice, with Gwyneth Paltrow in her radiance only a water-winged cab ride away. This Dickensian Thames is sluggish and foul, a drowning pool for luckless mariners, from which bodies are fished up to scavenge. As in Eliot, the river sweats oil and tar; the barges drift. Another kind of recycling is proposed—of flesh as commodity, of humanity as waste.

Less than she deserves: Paul McGann is Eugene and Keeley Hawes is Lizzie in *Our Mutual Friend.*

Keeley Hawes is also terrific, as the boatman's daughter Lizzie. She was wonderful in *The Moonstone,* and splendid again as Charlotte Ellison three weeks ago in the A&E production of Anne Perry's *The Cater Street Hangman,* and whether she's upper-crust or working-class, she always knocks our socks off. I have decided

Photograph by John Rogers/BBC Worldwide.

NEW YORK CITY'S HOTTEST
VINTAGE AUTOGRAPHED PHOTOS & DOCUMENTS
GALLERY · QUALITY GAME USED UNIFORMS & BATS

GOTTA HAVE IT!
COLLECTIBLES

153 EAST 57TH STREET
(BETWEEN LEXINGTON & THIRD AVE.)
NEW YORK, NY 10022
212-750-7900
FAX 212-750-8080

DEALERS IN HIGH QUALITY AUTOGRAPHS AND RARE SPORTS, HOLLYWOOD, MUSIC & HISTORICAL MEMORABILIA

The ULTIMATE Holiday Gift!

SIGNED GUITARS & ALBUMS

Have YOU been to Moscow yet?*

cabaret
Moscow
restaurant

137 E 55th St. New York, NY
212.813.1313

*airfare included

that she deserves better than Paul McGann's dissolute, guilt-ridden, declassed Wrayburn, not even to mention David Morrissey's Bradley Headstone, the mad and murderous schoolmaster. She should even disown her younger brother Gaffer (David Schofield), who's so quick to sell out his class origins. She may in fact be too good for anyone but me, if I were only younger and had a horse. For that matter, Anna Friel's Bella Wilfer deserves more than Steven Mackintosh's John Harmon, even after he has stopped pretending to be a wimpy John Rokesmith. She may be a coquette, but to spy on and test her as if she were a Skinner-box pigeon is contemptible. I like the Boffins (Pam Ferris and Peter Vaughan), and so will you. I hate the Veneerings (Rose English and Michael Culkin), as we're supposed to. Kenneth Cranham's Silas Wegg actually improves on the caricature in the book. Had he met her, Dickens himself would have serialized Margaret Tyzack, who plays Lady Tippins, for another 900 pages.

If you are not familiar with the novel's double plot, tough darts. I'm not about to try to synopsize in three minutes what it takes a public television mini-series six hours to sort out. Suffice it to say that murder and blackmail are involved, as well as seduction and betrayal, and adoption and inheritance, plus alcoholism and grave-robbing, not to neglect disguised identities and Peeping Toms, doll-makers and taxidermists, South Africa and the catacombs, Latin and the law. As always in Dickens, and so often on television, the characters are better at soliloquizing than they are at conversation, as if each, in isolation, were worrying his or her private wound; as if each, like the author, had secret criminal tendencies. And as perhaps too often in the Victorian novel, it all works out a bit too neatly, as if true love and benign coincidence made radical action for social change unnecessary, no matter how squalid and hypocritical the times.

TELEVISION

It occurs to me that these dust heaps reappear in *The Great Gatsby* of F. Scott Fitzgerald. And that this great theme of waste finally found its epic poet in Don DeLillo, whose *Underworld* sings of pyramids of garbage, from the Fresh Kills landfill to the desert scrap-heap dumping grounds of B-52 bombers, from those Mesozoic salt beds in which we store our radioactive rubbish to the cosmic clouds of slushed fetuses floating in Sister Edgar's rings of Saturn. It's too bad DeLillo couldn't have waited around a little longer for the sight of our very own mayor dispatching his imperial scows of refuse to helpless New Jersey, like Bob Newhart's evil twin or a Flying Dutchman Cleanser. ■

John Leonard's 1997–98 reviews are available at **newyorkmag.com**.

Tobias *continued from page 74*

quartets, *Restricted* and *Ascension*, respectively. Johnson had enough emotional material for an hourlong excursion and doesn't yet have the skill to make relationships clear in dance terms. Powell created a more viable piece by attempting a small subject—let's call it flirtation—and releasing an ebullient sense of humor. Neither work is substantial, but one can hardly reproach the Ailey for giving a chance to its own.

THE AMERICAN CHOREOGRAPHER WILLIAM Forsythe has made his career in Europe, where his sensibility is best appreciated. For the past fourteen years, he's led **Ballett Frankfurt**, which recently appeared at BAM with his 1995 program-length *Eidos: Telos*. While international troupes from the New York City Ballet to the Paris Opéra Ballet have commissioned dances from Forsythe, it's with his own company that this choreographer can fully deploy his signature mix of futuristic classicism and violent drama. The title *Eidos: Telos* plays with the Greek words for *image* and *end* (the latter in the dual sense of "aim" and "death"). The mathematically inclined Forsythe's diagram and textual exegesis of his work given in the program notes are so academic as to appear antagonistic to dancing as the art of motion. The piece itself—though undistinguished as pure dancing and hardly an extension of classical ballet—might make effective movement theater if it resisted repeating its few ideas until they were worn out.

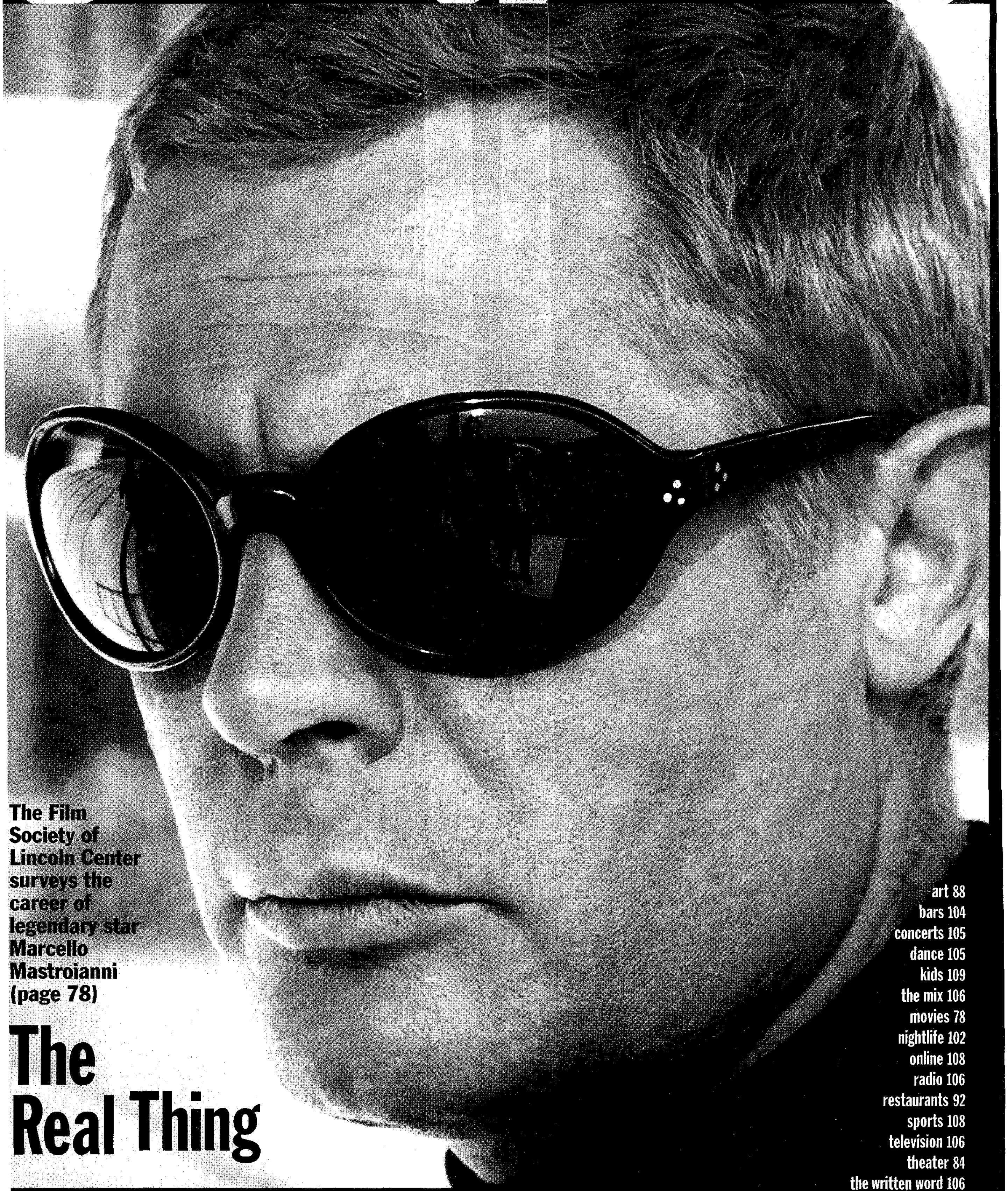
The abstract opening section, a sextet with onstage violinist, seems to oppose regimentation to fierce individuality. The middle, and most striking, part features a mechanized web that encompasses the stage and a bare-breasted "spider woman" who spews out her deepest, most nightmarish feelings. The final segment, with its many dancers going about disparate activities, challenges the eye to scan broadly yet focus sharply. It also proposes a makeshift resolution, with antagonistic elements being incorporated into a provisional community.

Like many a European production, *Eidos: Telos* is visually handsome in a self-consciously chic way. And it is magnificently performed with a robust, sculptural quality by Forsythe's acolytes. Outstanding among them is Dana Caspersen, who doesn't merely move eloquently but also sustains the long, frenzied verbal monologue (of her own composition, no less). At the end of the piece, she's the one who remains isolated from the one-big-erratic-family effect and is, moreover, stripped of *all* her clothes. That's where self-expression will get you. ■

Tobi Tobias's 1997–98 reviews are available at **newyorkmag.com**.

c u e

A Weekly Guide to Enter m and the Arts in New Y



The Film Society of Lincoln Center surveys the career of legendary star Marcello Mastroianni (page 78)

The Real Thing

art 88
bars 104
concerts 105
dance 105
kids 109
the mix 106
movies 78
nightlife 102
online 108
radio 106
restaurants 92
sports 108
television 106
theater 84
the written word 106

movies

Emily Watson . . . The Mikado . . . Affliction

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

New Films

Affliction—A powerless New Hampshire police chief tries to solve a mysterious death and ends up discovering secrets about his past. Starring Nick Nolte, Sissy Spacek, Mary Beth Hurt, James Coburn, and William Dafoe. Directed by Paul Schrader. Based on the book by Russell Banks. (1 hr. 54 mins.; R) *Opens December 30.*

American History X—Edward Norton is a neo-Nazi skinhead named Derek. The film's point is that this monster wasn't born that way: His firefighter father taught him to be racist. After Dad is shot dead trying to put out a blaze in a crack house controlled by black dealers, Derek becomes the youth leader of a Venice Beach white-power movement. His younger brother, Danny (Edward Furlong), is also brought into the fold. Derek ends up jailed for three years for killing two black kids, but his prison experiences transform him. Realizing that his Aryan brothers in the clink aren't exactly soul mates—they gang-rape him in the shower for being friendly around a black inmate (Guy Torry, in a superb cameo)—he emerges clear-eyed and with a full head of hair, yet. He returns home to salvage Danny before it's too late. The filmmakers are trying to make a case for how his hate is a learned response to social misery, but with its deadweight social conscience, the film ultimately resembles nothing so much as an Oliver Stone special. The message seems to be: If you gang-rape a skinhead, he'll come to his senses. (Rainer; 11/9/98) (1 hr. 58 mins.; R) *Village East; 59th Street East; Regency; The Movies at Staten Island.*

★**Babe: Pig in the City**—This is every bit as funny as its predecessor, but it's funny in a screwier, twistier way. By bringing the pig into the urban hell of strays and pet impounders, director George Miller—with his co-writers, Judy Morris and Mark Lamprell, and his animal trainers and animatronic experts—opens up a brave new world. Babe is first brought to the city by Farmer Hoggett's ovoid wife, Esme (Magda Szubanski), in a botched plan to feature him in a fair and use the fee to stave off the farm's foreclosure. They end up residents in a four-story rooming house—the Flealands Hotel—catering to pets. Babe is the country rube in the big city, but he's also the rube as holy fool. By the film's end, his goodness triumphs over the Gotham grunge. ("I'm just a pig on a mission," he says.) In *Babe*, he was a leader of sheep. Now he's a leader of men—and ducks, chimps, poodles, even pit bulls. His innocence proves cast-iron. Babe brings together dogs and cats, pink poodles and pit bulls. Kids barred from this movie by wary parents are missing out on a helluva role model. (Rainer; 12/14/98) (1 hr. 35 mins.; PG) *Village East; Criterion Center; 86th Street; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; The Movies at Sheepshead Bay; Crossbay II; Jackson Triplex; Movieworld; The Movies at Staten Island.*

Belly—Childhood friends take very different paths as adults. Starring Nas and DMX. Directed by Hype Williams. (About 2 hrs.; R) *Criterion Center.*

★**A Bug's Life**—Disney's new computer-animated film is an iridescent marvel. It's also buggy with tie-ins, but that should not get in the way of our enjoyment of this wiseacre Aesop's fable. The ants on Ant Island have been terrorized by grasshoppers into harvesting food each fall as ritual offerings. When one of the ants, the perky Flik, accidentally spills the grasshoppers' bounty, the colony is endangered. Exiled, he seeks help from the bugs in a traveling flea circus. The troupe is more like a menagerie of knockabout vaudevillians. The bashful rhino bug takes his place beside Heimlich, the chubby green caterpillar who sounds like a cranky Katzenjammer Kid. Slim, the walking stick, is effetely studious; Francis, the ladybug, is no lady—he's a guy with a macho complex. Co-directors John Lasseter and Andrew Stanton position these bugs in ways that make witty use of the wide-screen frame. One reason the bugs come across so well here is that the sheen of the wings and exoskeletons, and the segmented way in which these critters move, are tailor-made for the technical requirements of computer animation. But there's another explanation for why bugs are naturals in this family-entertainment universe: They bring out the kid in everybody. (Rainer; 12/7/98) (1 hr. 34 mins.; G) *Village East; Chelsea; Cinema I, II, Third Ave.; Guild 50th Street; Orpheum 7; Lincoln Square; Metro Cinema; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion Theatre; The Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Crossbay II; Movieworld; Hylan Plaza; The Movies at Staten Island.*

The Celebration—A family reunites for its patriarch's 60th-birthday party and certain horrible secrets spill out over dinner. Directed by Thomas Vinterberg. (1 hr. 40 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

Celebrity—Woody Allen doesn't physically appear here, but he seems to be inhabiting the corporeal substance of at least two of his stars. Kenneth Branagh is doing Allen at least as well as Allen's been doing himself lately. Judy Davis plays Branagh's bitter ex-wife, and she seems dubbed, too. When these two go at each other, we might as well be seeing double. Shot in austere black-and-white, the film has its sly amusements, but it's a minor entry in the canon. Allen really doesn't have much to say about the nature of fame, because his whole persona disdains it. Branagh's Lee Simon is a hack magazine writer, and he has three celebrity-subject encounters that are meant to be illustrative. In the first, he accompanies a movie queen (Melanie Griffith) back to her childhood home, where he puts the make on her and she responds. Later, a supermodel (Charlize Theron) at a fashion show comes on to him and plays him for a gaga fool. Then he walks in on a hot movie star (Leonardo DiCaprio) as the brat tears up his hotel suite. It all comes across as so much slapstick sleaze. The only aspect that rings true in all this is that Lee wants to buy into the sleaze. Judy Davis's Robin is a schoolteacher involved with a guy (Joe Mantegna), and her story is instructive, too. Instead of being frazzled by the celebrity circus, she settles into its lunacy. She ends up an on-air host for a top-rated schlock TV interview show and can finally say of herself, "I've become the kind of

Retrospective

Who's That Behind the . . . ?

The extensive film history of Marcello Mastroianni has been winnowed to 22 of his best and best-remembered performances—including *La Dolce Vita* (left) and *White Nights*—for "The Stuff That Dreams Are Made Of: The Films of Marcello Mastroianni." The tribute to the actor, whose international-film-star status spanned more than 40 years, starts January 1 at the Film Society of Lincoln Center. See "Museums, Societies, Etc." for more info.

'Cue' Cover Photograph from Archive Photos.

woman I've always hated, but I'm happier." Which may be the most uplifting words anybody has spoken in a Woody Allen movie in a very long time. (Rainer; 11/30/98) (1 hr. 53 mins.; R) *Village East; Chelsea West; 86th Street; Beekman; 62nd and Broadway.*

★Central Station—I can't join in with the prevailing opinion that Walter Salles's *Central Station* is on par with early De Sica—I love early De Sica too much. But in this otherwise rather schematic swatch of social catharsis, Brazil's Fernanda Montenegro gives the best performance by an actress I've seen all year. De Sica might not have made this movie, but he would have recognized in her bitter, beseeching portrayal a kindred character. (Rainer; 12/14/98) (1 hr. 55 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

A Civil Action—John Travolta plays a personal-injury lawyer who takes on the case of eight Massachusetts families who sue two of America's biggest corporations. With Robert Duvall, Stephen Fry, John Lithgow, William H. Macy, Kathleen Quinlan, and Tony Shaloub. Directed by Steven Zaillian. (2 hrs.; PG-13) *Opens December 25.*

Dancing at Lughnasa—Five sisters in rural thirties Ireland struggle with the harsh hand life has given them. Starring Meryl Streep, Sophie Thompson, Michael Gambon, Catherine McCormack, Kathy Burke, Brid Brennan, and Rhys Ifans. Directed by Pat O'Connor. From the stage play by Brian Friel. (2 hrs.; PG) *First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

Divorce Iranian Style—A look inside the Iranian divorce court, where women plead for their independence. Directed by Kim Longinotto and Ziba Mir-Hosseini. (1 hr. 20 mins.; NR) *Film Forum.*

Down in the Delta—A Chicago grandmother moves her daughter and grandchildren back to Mississippi in hopes of pulling them away from the problems of the city. With Alfre Woodard, Al Freeman Jr., Esther Rolle, Mary Alice, Loretta Devine, Wesley Snipes, Mpho Koaho, and Kulani Hassen. Directed by Maya Angelou. (1 hr. 50 mins.; PG-13) *Opens December 30.*

Elizabeth—This film, about the daughter of King Henry VIII and Anne Boleyn, has real verve. It's not all that great even so, but in the historical-bio genre, liveliness counts for a lot. Cate Blanchett plays the young Elizabeth from the time she is nearly rendered headless by her half-sister Queen Mary (Kathy Burke) to her final ascension as the Virgin Queen. We are not to take that moniker literally. The Elizabeth on view here is a frolicker who knows how to dangle her spinsterhood before her panting suitors. She's a sexy queen, especially when she realizes she needs to ensure her power by lopping off a few heads of her own. The Indian director Shekhar Kapur and his screenwriter, Michael Hirst, would like us to see her as a feminist icon: She could do it all—dance the volta with her lover Robert Dudley (Joseph Fiennes) in full scandalous view of her court and lord it over the old fuds in Parliament. "I am no man's Elizabeth," she cries out while still in her marriageable mode. Later, she amends that: "I am married to England." Lucky England. (Rainer; 11/16/98) (2 hrs. 4 mins.; R) *Village Theatre VII; 19th Street East; First & 62nd St. Cinema; Lincoln Square; BAM Rose Cinemas.*

Enemy of the State—This film is set against the backdrop of top-secret government surveillance, and I suppose it's all meant to be Kafkaesque. But since this is a Jerry Bruckheimer production, it's more like Kafka on steroids. Gene Hackman (ostensibly Will Smith's co-star) doesn't even make it onto the wall until an hour into the show. He plays a kind of defrocked former CIA agent named Brill who knows all sorts of clever secret-agent-type things. Brill reluctantly surfaces to offer his aid when a Washington lawyer, Robert Clayton Dean (Smith), is targeted by rogue National Security Agency operatives under the command of Thomas Brian Reynolds (Jon Voight). Reynolds has already engineered the garroting of a senator (an unbilled Jason Robards) opposed to an over-the-top domestic snoop-and-spy bill. By accident, Dean finds himself in possession of a videotape of the murder, and runs for his life. If you're going to make a movie about how easy it is for our identities to be electronically stolen by the government, shouldn't you at least create people with identities worth stealing? The only character in the movie with any resonance is Brill, and that's largely because Hackman is playing him like a follow-up to his Harry Caul, the professional surveillance expert in *The Conversation.* (Rainer; 11/30/98) (2 hrs. 7 mins.; R) *Chelsea; Murray Hill Cinemas; Embassy 1; Embassy 2–3; Sutton; Orpheum 7; 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion Theatre; Ridgewood; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Cinemart; Crossbay; Jackson Triplex; Main Street Cinemas; Hylan Plaza; The Movies at Staten Island.*

★The General—See Rainer, page 67. (2 hrs. 5 mins.; NR) *Angelika Film Center; Lincoln Plaza Cinemas.*

Gods and Monsters—The story of aging director James Whale (Ian McKellen) and his relationship with his lawn-boy, played by Brendan Fraser. With Lynn Redgrave. Written and directed by Bill Condon. Based on the novel *Father of Frankenstein.* (1 hr. 45 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Opening

Dueling Cowboys

British director Stephen Frears takes on the American West in 'The Hi-Lo Country,' Max Evans's 1961 novel about two buddies (played by Woody Harrelson and Billy Crudup) who ruin their friendship—and their lives—when they fall for the same woman (Patricia Arquette, above, with Harrelson). The post–World War II drama opens December 30.

Happiness—This scandalous American independent film, written and directed by Todd Solondz, is, of course, about misery. A retired couple in their sixties (Ben Gazzara and Louise Lasser) have nothing left to say to one another. One of their daughters, Joy (Jane Adams), a scared, talentless girl, can't hold a job or a man. Her older sibling Helen, the slinky writer, is a parody of chic. The other sister, Trish, played by the gurgling Cynthia Stevenson, lives happily as an apple-pie-fascist mom, married to what seems to be a solid husband and dad—Bill (Dylan Baker). Bill lusts after little boys, perhaps even after his own little boy. Aren't the American suburbs a fairly easy target by now? Solondz subverts what has already been subverted. *Happiness* is a brilliant, disturbing, but unstable and half-crazy piece of work. (Denby; 10/19/98) (2 hrs. 17 mins.; NR) *Village East; BAM Rose Cinemas.*

Hi Life—Eric Stoltz is an unemployed actor whose efforts to pay off a gambling debt turn into a series of complications at various bars in the city. With Katrin Carlidge, Charles Durning, Daryl Hannah, Moira Kelly, Peter Riegert, and Campbell Scott. (1 hr. 25 mins.; NR) *The Screening Room.*

The Hi-Lo Country—Woody Harrelson and Billy Crudup return from World War II and tear their friendship apart over a woman. With Patricia Arquette, Sam Elliott, and Penelope Cruz. Directed by Stephen Frears. (1 hr. 54 mins.; R) *Opens December 30 at Gemini and 19th St. East.*

Hilary & Jackie—Emily Watson is the celebrated British cellist Jacqueline du Pré, who died after developing multiple sclerosis at 28. With Rachel Griffiths as her sister Hilary. Based on the book by Hilary and Piers du Pré, *A Genius in the Family.* Directed by Anand Tucker. (2 hrs.; R) *Opens December 30.*

Home Fries—Drew Barrymore is a fast-food worker who gets pregnant by her married boss but falls in love with his son. With Luke Wilson. (1 hr. 45 mins.; PG-13) *Criterion Center; Gemini; Marboro; Astoria; Continental.*

Hurly Burly—A bleak tale about a group of morally deficient Los Angelinos. Starring Sean Penn, Kevin Spacey, Chazz Palminteri, Garry Shandling, Meg Ryan, Robin Wright Penn, and Anna Paquin. Directed by Anthony Drazan. Based on the play by David Rabe. (2 hrs. 2 mins.; R) *Opens December 25.*

I Still Know What You Did Last Summer—The teen horror continues, but this time the girls are college freshmen, on spring break in the Bahamas. Starring Jennifer Love-Hewitt and Brandy. (1 hr. 45 mins.; R) *Criterion Center; The Movies at Sheepshead Bay; Astoria; Crossbay; Movieworld; The Movies at Staten Island.*

Jack Frost—Michael Keaton is an often-absent father whose death—and reincarnation as a snowman—brings him closer to his family. With Kelly Preston and Joseph Cross. (2 hrs.; PG-13) *Chelsea; Murray Hill Cinemas; State; Gemini; Orpheum 7; Lincoln Square; New Coliseum; Bay Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Pavilion Theatre; The Movies at Sheepshead Bay; Centre Sunnyside; Crossbay II; Main Street Cinemas; The Movies at Staten Island.*

Kiss Me Deadly—Private investigator Mike Hammer searches for an elusive box in fifties Los Angeles. With Ralph Meeker and Cloris Leachman. Directed by Robert Aldrich. (1 hr. 46 mins.; NR) *Film Forum.*

Life Is Beautiful—An Italian Jew and his son are taken to a concentration camp at the end of World War II, and the father attempts to hide the horror through fun and games. Starring Roberto Benigni, Sergio Bustric, Nicoletta Braschi, and Giorgio Cantarini. In Italian, with subtitles. (1 hr. 54 mins.; PG-13) *Angelika Film Center; Paris Theatre.*

Little Voice—A young girl who barely speaks but who can belt out impersonations of singing stars is persuaded to give a concert. Based on the play by Jim Cartwright. Starring Jane Horrocks, Brenda Blethyn, Michael Caine, and Ewan McGregor. Directed by Mark Herman. (1 hr. 39 mins.; R) *Crown Gotham; Lincoln Plaza Cinemas.*

★Living Out Loud—Two lonely people—Holly Hunter's Judith and Danny DeVito's Pat—find each other and feel less alone. Writer-director Richard LaGravanese keeps things open and a little messy, just like life. At the beginning, Judith finds herself suddenly single after years as the wife of a prominent cardiologist (Martin Donovan) who has dropped her for a younger woman. Pat is the doorman in Judith's co-op. Standard movie romances are fond of bringing mismatches together; writer-director LaGravanese shows us why they might be kept apart. Judith and Pat are made for each other, but they may not be right for each other, and therein lies the rub of this rueful duet. (Rainer; 11/9/98) (1 hr. 42 mins.; R) *Village East; Chelsea; First & 62nd St. Cinema.*

Meet Joe Black—Joe (Brad Pitt) is Death personified. He manifests himself in human form in order to mingle with mortals, but he doesn't look like he's having a lick of fun. Then again, this isn't a comedy. Actually, it is, but the joke is on the filmmakers. At

Photograph courtesy of Gramercy Pictures.

the outset, media tycoon William Parrish (Anthony Hopkins) is visited by Joe Black as the tycoon nears his 65th birthday. It seems Joe is curious to take a look around before he brings Bill into the Great Beyond. But what it really looks like to us is that Death digs the good life—not just Bill's daughter (Claire Forlani) but his sumptuous New York penthouse and Versailles-style country estate. *Meet Joe Black* is like a Hallmark card with elephantiasis. (Rainer; 11/9/98) (2 hrs. 54 mins.; R) *Ziegfeld; 86th Street; First & 62nd St. Cinema; 84th Street; The Movies at Sheepshead Bay; The Movies at Staten Island.*

Mighty Joe Young—When an African gorilla is moved to a Los Angeles animal conservancy for safety, his life is endangered. With Charlize Theron and Bill Paxton. Directed by Ron Underwood. (About 2 hrs.; PG-13) *Cinema I, II, Third Ave.; Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone.*

The Ogre—John Malkovich is an innocent German in World War II who is blind to the events around him and thus becomes a recruit for the Hitler Youth. With Armin Mueller-Stahl. Directed by Volker Schlondorff. (2 hrs.; NR) *Quad Cinema.*

One-Shot
One Hot *Mikado*

The grandly staged British film version of the Gilbert and Sullivan operetta 'The Mikado' (left) wasn't properly appreciated by America's film audiences when it arrived here in 1939. The film is pulled from the archives for a second chance at MOMA *on December 30. See "Museums, Societies, Etc." for more info.*

Patch Adams—Robin Williams is a doctor who heals with laughter. With Monica Potter. (About 2 hrs.; PG-13) *Opens December 25.*

Port Djema—A Parisian surgeon travels to East Africa to search for a missing child. Starring Jean-Yves Dubois. Directed by Eric Heumann. (1 hr. 33 mins.; NR) *Opens January 1 at Cinema Village.*

The Prince of Egypt—There's a lot of smiting and plaguing going in this epic DreamWorks animated feature about Moses, but what really hurts is all the kitsch. The movie resembles one of those DeMille Biblical epics minus the hoochie-koochie he used to work in to show us what a terrible thing sin is. The mixture of 2- and 3-D effects is technically amazing, and at least one sequence, the parting of the Red Sea, is a knockout. But conceptually the film is cheeseball. Why should we applaud an animated movie for doing the same emptily monumental things as live-action directors? (Rainer; 12/14/98) (About 2 hrs.; G) *34th Street Showplace; Chelsea; State; 72nd St. East; Orpheum 7; New Coliseum; Nova; Olympia Theatre; Bay Plaza; Concourse Plaza; Whitestone;* BAM *Rose Cinemas; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion Theatre; Ridgewood; Centre Sunnyside; Main Street Cinemas; Plaza.*

Psycho—Watching Gus Van Sant's virtual shot-for-shot and line-for-line re-creation of Hitchcock's classic, you may find yourself replaying in your mind Hitchcock's version on a parallel track. As anything but some kind of weirdo poststructuralist experiment, this version doesn't have any reason for being. Vince Vaughn is no Tony Perkins and Anne Heche seems more uncomfortable with her role than with her character's predicament. (Rainer; 12/21/98) (1 hr. 30 mins.; R) *Village Theatre VII; 19th Street East; 34th Street Showplace; State; First & 62nd St. Cinema; Orpheum 7; 84th Street; Metro Cinema; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Marboro; Pavilion Theatre; Astoria; Crossbay II; Movieworld; Hylan Plaza; The Movies at Staten Island.*

Ringmaster—Two women catch their boyfriends cheating and drag them—and their lovers—to the Jerry Springer Show. Starring Molly Hagan, Wendy Raquel Robinson, and Jerry Springer. (1 hr. 35 mins.; R) *Criterion Center; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Marboro; Continental; Crossbay II; The Movies at Staten Island.*

The RugRats Movie—A new baby joins the Pickles family and sibling rivalry ensues. Based on the animated television show. Directed by Norton Virgien and Igor Kovalyov. (1 hr. 45 mins.; G) *Embassy 2–3; Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; Centre Sunnyside; Cinemart; 34th St. Showplace; 59th St. East; Metro Cinema; Concourse Cinema; Marboro; Pavilion; The Movies at Sheepshead Bay; Astoria; Crossbay II; Movieworld; Atrium; Highland Plaza; The Movies at Staten Island.*

Shakespeare in Love—A fanciful romp about the young Will who wrote *Romeo and Juliet* and the romantic liaison that may have led to it. Joseph Fiennes is blandly dashing as the Bard and Gwyneth Paltrow, as his muse, is blandly pretty. She'd be better off if she didn't keep trying to set herself up as the Grace Kelly of the twentysomething set. She's best when she shows some steel, as in *Hard 8* and *Flesh and Bone.* (Rainer; 12/21/98) (2 hrs.; R) *Angelika Film Center; Chelsea; Cinema I, II, Third Ave.; Lincoln Square.*

The Siege—This film starts out as a straightforward white-knuckler and ends up as a kind of paranoiac screed. In order to destroy what the FBI determines is an Arab terrorist threat in New York, the White House invokes martial law, and pretty soon upstanding Arab-Americans are being interned in detention camps and the Brooklyn Bridge is vibrating to the thwomp of Army combat boots. An example of what can go wrong when talented people try to create a political thriller with ideas and still satisfy the box office. (Rainer; 11/16/98) (1 hr. 40 mins.; R) *Criterion Center; Whitestone; Linden Boulevard Multiplex; The Movies at Sheepshead Bay; Astoria; Continental; Crossbay II; Movieworld; The Movies at Staten Island.*

★**A Simple Plan**—A crashed small plane with four million bucks in tow is discovered in a remote game preserve by three local townspeople. Theft, murder, double-crosses ensue. Director Sam Raimi is primarily known as a gonzo goremeister with a hyperkinetic visual style, but he's pared down his act here. In his new film, wintry rural Minnesota gets the dark, elemental treatment. The snowdrifts seem to be covering up some vast horror. Essentially a morality play steeped in the conventions of pulp *noir,* the film is presented straight up; there's no Fargo-esque folderol to distance us. The *noir* fatalism is limiting. Once again we are told that greed turns good men into bad—it doth make suckers of us all. But the action is compelling and the performances by Bill Paxton and Billy Bob Thornton, playing night-and-day brothers, as well as Brent Briscoe and Bridget Fonda, are superb. (Rainer; 12/14/98) (2 hrs.; R) *Village Theatre VII; First & 62nd St. Cinema; Lincoln Square; Pavilion Theatre.*

Star Trek: Insurrection—The saga continues. With Patrick Stewart, Jonathan Frakes, Brent Spiner, LeVar Burton, and F. Murray Abraham. (2 hrs.; R) *Village Theatre VII; 19th Street East; 34th Street Showplace; Astor Plaza; Coronet; Orpheum 7; 84th Street; New Coliseum; Nova; Olympia Theatre; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Pavilion Theatre; Ridgewood; The Movies at Sheepshead Bay; Astoria; Cinemart; Crossbay; Jackson Triplex; Main Street Cinemas; Movieworld; Plaza; The Movies at Staten Island.*

Steam: The Turkish Bath—A man inherits a Turkish bath from his aunt and discovers who she was and falls for the custodian's handsome son. Starring Alessandro Gassman. Directed by Ferzan Opetek. (1 hr. 34 mins.; NR) *Quad Cinema.*

Stepmom—Susan Sarandon is a divorced mother who develops a friendship of sorts with her ex-husband's new girlfriend (Julia Roberts). With Ed Harris. (2 hrs.; PG-13) *Village Theatre VII; Lincoln Square.*

Theory of Flight—An artist becomes the caretaker of a woman with a neuromuscular disorder and they fall in love. Starring Kenneth Branagh and Helena Bonham Carter. (1 hr. 40 mins.; R) *Village East.*

The Thin Red Line—See Rainer, page 52. (2 hrs. 46 mins.; R) *Opens December 25.*

★**Touch of Evil**—Orson Welles's great 1958 thriller, which stars Welles, Charlton Heston, Janet Leigh, and Joseph Calleia, is one of the most intellectually and emotionally demanding movies ever made in Hollywood. *Touch of Evil* is tough to sit through; it's a jammed, discordant, discomforting experience—a nightmare, in fact, but a nightmare that leaves in the wake of its many complications a moral significance of disturbing perversity and brilliance. Take a deep breath and enjoy it. (Denby; 9/21/98) (1 hr. 48 mins.; NR) *Film Forum.*

Velvet Goldmine—Brian Slade (Jonathan Rhys Meyers) is a glamster who gets his first glimpse of glamdom Nirvana when he witnesses a concert by the Iggy Pop–ish American singer Curt Wild (Ewan McGregor) as he prances naked and dives through hoops of fire. Pretty soon Brian is a superstar himself, and Curt is on the junkie skids. Then Brian self-destructs, staging his own mock assassination during a concert and incurring the everlasting wrath of his fans when the hoax is revealed. He drops permanently from sight. None of this is as linear as it sounds, and since everyone in the movie has the approximate human weight of a hologram, we're not really motivated to fit together the puzzle pieces of their lives. Hollow is as hollow does. *Velvet Goldmine* should be more startling than it is. (Rainer; 11/16/98) (1 hr. 57 mins.; R) *Waverly.*

Very Bad Things—A bachelor weekend goes bad when the stripper is accidentally killed and a series of fatalities follow. Starring Christian Slater, Jeremy Piven, and Cameron Diaz. Written and directed by Peter Berg. (1 hr. 40 mins.; R) *First & 62nd St. Cinema; Lincoln Square; The Movies at Sheepshead Bay; The Movies at Staten Island.*

★**Waking Ned Devine**—Compared to all the I.R.A.-themed movies we've been seeing lately, this swatch of stage-Irishness is a walk in the park. Two lifelong mates from Tully More—population 52—figure out that one of their neighbors has won the lottery. David Kelly and Ian Bannen are the dynamic duo who connive to get close to the money. They have

Photograph courtesy of the Museum of Modern Art.

such an easygoing rapport that you can almost forgive the fact that this film seems to have been produced strictly for the tourist trade. It would make the perfect in-flight movie on AerLingus. (Rainer; 12/4/98) (1 hr. 31 mins.; PG) *Chelsea West; First & 62nd St. Cinema; Lincoln Square.*

The Waterboy—Adam Sandler is an accidental football star. With Kathy Bates. (2 hrs.; PG-13) *Chelsea; Gemini; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Marboro; Cinemart; Crossbay II; Movieworld; Hylan Plaza; The Movies at Staten Island.*

The Wizard of Oz—The 1939 classic returns with digitally restored scenes and stereo sound. Starring Judy Garland, Ray Bolger, Bert Lahr, Jack Haley, Frank Morgan, Billie Burke, and Margaret Hamilton. Directed by Victor Fleming. (1 hr. 41 mins.; NR) *Centre Sunnyside.*

★**You've Got Mail**—See Rainer, page 52. (1 hr. 58 mins.; PG) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; New York Twin; Orpheum 7; Lincoln Square; Bay Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas.*

Zakir and His Friends—A celebration of rhythmic sounds from around the world featuring percussionist Zakir Hussain. With Ali Akbar Khan, Ravi Shankar, Mickey Hart, and John McLaughlin. Directed by Lutz Leonhardt. (1 hr. 30 mins.; NR) *Film Forum.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Central Station; The General; Life Is Beautiful; Shakespeare in Love.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Call theater for showtimes.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Closed for renovations.*

Film Forum—209 W. Houston St. (727-8110) *Divorce Iranian Style; Kiss Me Deadly; Touch of Evil; Zakir and His Friends.*

Quad Cinema—34 W. 13th St. (255-8800) *The Celebration; Gods and Monsters; The Ogre; Steam: The Turkish Bath.*

The Screening Room—54 Varick St. (below Canal) (334-2100) *Hi Life.* (See also "Museums, Societies, Etc.")

Union Square—13th St. and Broadway (253-2225) *Dancing at Lughnasa; Enemy of the State; Home Fries; I Still Know What You Did Last Summer; Jack Frost; Little Voice; Meet Joe Black; Ringmaster; Saving Private Ryan; Very Bad Things.*

Village East—189 Second Ave., at 12th St. (529-6799) *American History X; Babe: Pig in the City; A Bug's Life; Celebrity; Happiness; Living Out Loud; Pleasantville; Theory of Flight.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Elizabeth; Psycho; A Simple Plan; Star Trek: Insurrection; Stepmom; You've Got Mail.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *The Opposite of Sex; Velvet Goldmine.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Elizabeth; Psycho; Star Trek: Insurrection; You've Got Mail.*

34th Street Showplace—238 E. 34th St. (532-5544) *The RugRats Movie; The Prince of Egypt; Psycho; Star Trek: Insurrection.*

Chelsea—260 W. 23rd St. (505-CINE#597) *A Bug's Life; Enemy of the State; Jack Frost; Living Out Loud; The Prince of Egypt; Shakespeare in Love; The Waterboy.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Celebrity; Waking Ned Devine.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Enemy of the State; Jack Frost; You've Got Mail.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *The RugRats Movie; American History X.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Star Trek: Insurrection.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *A Bug's Life; Mighty Joe Young; Shakespeare in Love.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Star Trek: Insurrection.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Babe: Pig in the City; Belly; Home Fries; I Still Know What You Did Last Summer; Ringmaster; The Siege; There's Something About Mary.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Little Voice.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Pleasantville.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Enemy of the State.*

Embassy 2-3—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Enemy of the State; The RugRats Movie.*

Guild 50th Street—33 W. 50th St. (757-2406) *A Bug's Life.*

Paris Theatre—4 W. 58th St. (688-3800) *Life Is Beautiful.*

State—1540 Broadway, bet. 45th and 46th Sts. (391-2900) *Jack Frost; The Prince of Egypt; Psycho.*

Sutton—205 E. 57th St. (759-1411) *Enemy of the State.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Antz; Blade; Bride of Chucky; Practical Magic; Ronin; Snake Eyes.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Meet Joe Black.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *The Prince of Egypt.*

86th Street—125 E. 86th St. (505-CINE#604) *Babe: Pig in the City; Celebrity; Meet Joe Black.*

86th Street East—210 E. 86th St. (249-1144) *Closed for renovations.*

Talent
Take a Bow

Tangled hair flowing and round eyes wide, Emily Watson unofficially became known as "that messy girl" in 1996, when she made her screen debut in Lars von Trier's *Breaking the Waves.* In person, though, she's nothing but normal—apart from a startling exuberance to her laugh. Her hair is neatly combed, her makeup just so, and she displays only one apparent addiction (cigarettes). All this normalcy makes her latest appearance as yet another bedraggled child-woman, in *Hilary & Jackie* (opening December 30), all the more impressive. Watson couples innocence with genius in her role as Jacqueline du Pré, the British cellist who was the toast of the music world until she developed multiple sclerosis at the age of 28. The role came with a steep learning curve: Incredibly, Watson plays all of the intricate cello pieces that appear in the film—and duplicates the soulful movements that Du Pré was known for. "People always say, 'Do you have a dream role?' " says Watson, in New York during a break from filming *Angela's Ashes* (in which she plays—surprise!—Frank McCourt's famously beleaguered mother). "To me, that's putting the cart before the horse. I think there has to be a good script. Then I meet the director and get the sense of their vision. *Then* I start getting excited." Watson, 31, has been acting professionally for only six years, after spending her early twenties performing in bars and cleaning classrooms at the American University of London. "The students sort of looked through you as if you were no one," she remembers. "It was a real spur to get up and do something with my life." She got into drama school after first being rejected twice; upon graduation, she became a member of the Royal Shakespeare Company. "I spent two years going, 'The pies, my lord, are ready,' " she says. While Watson clearly relishes having moved on from what she describes as "tourist fodder" to the emotionally heavy screen roles of *Waves* and *The Boxer,* she's decided it's time for something a bit more light-hearted. "Just for my own peace of mind," she explains, "I want to stop playing mad screamers."

PATRICIA FALVO

Photograph by David Appleby/October Films.

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Celebrity.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Dancing at Lughnasa; Elizabeth; Living Out Loud; Meet Joe Black; Psycho; A Simple Plan; Very Bad Things; Waking Ned Devine.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *Home Fries; Jack Frost; The Waterboy.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *You've Got Mail.*

Orpheum 7—1538 Third Ave., at 86th St. (828-9738) *A Bug's Life; Enemy of the State; Jack Frost; The Prince of Egypt; Psycho; Star Trek: Insurrection; You've Got Mail.*

UA East—1629 First Ave., at 85th St. (249-5100) *The Rug Rats Movie.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Celebrity.*

84th Street—2310 Broadway, at 84th St. (877-3600) *Enemy of the State; Meet Joe Black; Psycho; Star Trek: Insurrection.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Celebration; Central Station; Dancing at Lughnasa; The General; Gods and Monsters; Little Voice.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *A Bug's Life; Elizabeth; Jack Frost; Mighty Joe Young; The RugRats Movie; Shakespeare in Love; A Simple Plan; Stepmom; Very Bad Things; Waking Ned Devine; You've Got Mail.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *The RugRats Movie; A Bug's Life; Psycho.*

Opening

Hitting Bottom

One man's hard-knock life is the story of *Affliction:* Nick Nolte gets no respect as the token policeman in his small town; his ex-wife and preteen daughter loathe him; his patient girlfriend (Sissy Spacek, pictured, with Nolte) has finally had enough of him; and still, somehow, things spiral downward from there. The film, based on the novel by Russell Banks, opens December 30.

New Coliseum—701 W. 181st St. (740-1545) *Jack Frost; The Prince of Egypt; Psycho; Star Trek: Insurrection.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *The Prince of Egypt; Psycho; Star Trek: Insurrection.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *The Prince of Egypt; Star Trek: Insurrection.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *American History X.*

Thalia Theater—250 W. 95th St. (864-7700) *Lonely In America.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Bug's Life; Enemy of the State; Jack Frost; Mighty Joe Young; The Prince of Egypt; Psycho; Ringmaster; The RugRats Movie; Star Trek: Insurrection; The Waterboy; You've Got Mail.*

Concourse Plaza—214 E. 161th St. (588-8800) *The RugRats Movie; Babe: Pig in the City; A Bug's Life; Enemy of the State; Mighty Joe Young; The Prince of Egypt; Psycho; Ringmaster; Star Trek: Insurrection; The Waterboy.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Babe: Pig in the City; A Bug's Life; Enemy of the State; Jack Frost; Mighty Joe Young; The Prince of Egypt; Psycho; Ringmaster; The RugRats Movie; The Siege; Star Trek: Insurrection; The Waterboy; You've Got Mail.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (623-2770) *Elizabeth; Happiness; Nights of Cabiria; The Prince of Egypt.*

Brooklyn Heights—70 Henry St. (596-7070) *Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Jack Frost; The Prince of Egypt; Star Trek: Insurrection.*

Cobble Hill—265 Court St. (596-9113) *Call theater for showtimes.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *The Prince of Egypt; Psycho; You've Got Mail.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *Babe: Pig in the City; A Bug's Life; Enemy of the State; Jack Frost; The Prince of Egypt; Psycho; Ringmaster; The RugRats Movie; The Siege; Star Trek: Insurrection; The Waterboy; You've Got Mail.*

Photograph by Attila Dory/ Lions Gate Films.

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *The RugRats Movie; Home Fries; Psycho; Ringmaster; The Waterboy.*

Pavilion Theatre—188 Prospect Park West (369-0838) *The RugRats Movie; A Bug's Life; Enemy of the State; Jack Frost; The Prince of Egypt; Psycho; A Simple Plan; Star Trek: Insurrection; You've Got Mail.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Enemy of the State; The Prince of Egypt; The RugRats Movie; Star Trek: Insurrection.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *The RugRats Movie; Babe: Pig in the City; A Bug's Life; Enemy of the State; I Still Know What You Did Last Summer; Jack Frost; Meet Joe Black; The Siege; Star Trek: Insurrection; Very Bad Things.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *The RugRats Movie; Enemy of the State; Home Fries; I Still Know What You Did Last Summer; Psycho; The Siege; Star Trek: Insurrection.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Call theater for showtimes.*

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *A Bug's Life; Enemy of the State; Jack Frost; The Prince of Egypt; The RugRats Movie; The Wizard of Oz; You've Got Mail.*

Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *A Bug's Life; Enemy of the State; The RugRats Movie; Star Trek: Insurrection; The Waterboy.*

Continental—70-20 Austin St., Forest Hills (544-1020) *Home Fries; Pleasantville; Ringmaster; The Siege.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Enemy of the State; I Still Know What You Did Last Summer; Star Trek: Insurrection.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *The RugRats Movie; Babe: Pig in the City; A Bug's Life; Jack Frost; Psycho; Ringmaster; The Siege; The Waterboy.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Call theater for showtimes.*

Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Babe: Pig in the City; Enemy of the State; Star Trek: Insurrection.*

Main Street Cinemas—72-66 Main St. (263-4828) *Enemy of the State; Jack Frost; The Prince of Egypt; Star Trek: Insurrection; You've Got Mail.*

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *American History X; Babe: Pig in the City; Celebrity; Elizabeth; Jack Frost; Life Is Beautiful; Meet Joe Black; Psycho; Very Bad Things.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *The RugRats Movie; Babe: Pig in the City; A Bug's Life; I Still Know What You Did Last Summer; Psycho; The Siege; Star Trek: Insurrection; The Waterboy.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Celebrity; Elizabeth; The Siege.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *The Prince of Egypt; Star Trek: Insurrection.*

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Call theater for showtimes.*

Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *Call theater for showtimes.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *The RugRats Movie; Babe: Pig in the City; A Bug's Life; Enemy of the State; Jack Frost; Mighty Joe Young; The Prince of Egypt; Psycho; Star Trek: Insurrection; Very Bad Things; The Waterboy; You've Got Mail.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *The RugRats Movie; A Bug's Life; Enemy of the State; Psycho; The Waterboy.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *The RugRats Movie; American History X; Babe: Pig in the City; A Bug's Life; Enemy of the State; I Still Know What You Did Last Summer; Jack Frost; Meet Joe Black; Psycho; Ringmaster; The Siege; Star Trek: Insurrection; Very Bad Things; The Waterboy.*

Museums, Societies, Etc.

American Museum of the Moving Image—"The Power of Glamour." Through 1/3: Films starring eleven actresses who were put under contract by their studios to be built into glamour queens. 1/2: *The Divorcee* (1930) and *The Women* (1939). 1/3: *Grand Hotel* (1932) and *Sunset Boulevard* (1950). 36-01 35th Ave., Astoria, Queens (718-784-4520). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—"Premiere." Through 12/31: *Lena's Dreams* (1998). "Adolfas Mekas." Through 12/31: *Hallelujah the Hills* (1963). "New Filmmakers Series." 12/30: shorts and *The Broccoli Theory* (1998). 32 Second Ave., at 2nd St. (505-5110); $7.

Brooklyn Museum of Art—"Master Filmmakers of Iran." Through 1/24. 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 230); $6; $4 for members, students, and senior citizens.

Cinema Classics—"A 70s Retrospective." 12/27–12/30: *The Pink Panther* (1964) and *The Pink Panther Strikes Again* (1976). Single or double feature $5. 332 E. 11th St.; call 675-6692 for info.

A Different Light—1/3: *Double Indemnity* (1944). 7 P.M. 151 W. 19th St. (989-4850); free.

Donnell Media Center—"Special Holiday Program . . . Happily Ever After." 12/30: *Flight of Icarus* (1974) and *Lost Horizon* (1937). 12/31: *The Rainbow War* (1986) and *The Neverending Story* (1984). 20 W. 53rd St. (621-0619); free.

Film Society of Lincoln Center (The Walter Reade Theater)—"The Films of Marcello Mastroianni." 1/1–1/16: A 22-film tribute to the Italian actor's career. "Spanish Cinema Now." Through 12/31: Thirteen new Spanish films. "Movies for Kids." 1/2–1/3: *Brigadoon* (1954). Call 875-5600 for info. 65 W. 65th St., plaza level (875-5600); regular screenings $8.50–$15.

Guggenheim Museum—"French Cinema, 1958–1998." 12/30 and 1/1: *Six in Paris* (1962). 12/30 and 1/2: *A Very Curious Girl* (1969). 1/1–1/2: *Going Places* (1974). Peter B. Lewis Theater, 1071 Fifth Ave., at 89th St. (423-3587). Tickets free with admission.

Japan Society—"Anime: The History of Japanese Animated Films." Through 2/26: A comprehensive look of the genre, from the forties to the present. 333 E. 47th St. (752-3015); $5 members, $8 nonmembers, students, and senior citizens.

Museum of Modern Art—"Lodz Film School of Poland: Celebrating 50 Years." Through 1/10: More than 100 student and diploma films. "Cinema Novo and Beyond." Through 1/22: Forty years of Brazilian films, totaling 59 features and 16 shorts. "Special Screening." 12/30: *The Mikado* (1939), *Big Business* (1929), and *Way Out West* (1937). 11 W. 53rd St. (708-9400); free with $9.50 admission.

The Screening Room—Friday and Saturday at midnight: *Unmade Beds* (1998). Sunday brunch: *Breakfast at Tiffany's* (1961). Call theatre for info. 54 Varick St. (334-2100); $8 ($5 for Sunday brunch patrons).

YWCA Cine-Club—"A Celebration of Japanese Cinema." 1/2–1/3: *Double Suicide* (1969). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

Smart City *continued from page 48*

show: paintings by Steven McCallum, January 9 through February 20.

THROCKMORTON FINE ART
153 East 61st Street, 223-1059
THIS ELEGANT, APARTMENTLIKE SPACE SPEcializes in photography by modern and contemporary Latin Americans, such as Tina Modotti, Lola and Manuel Alvarez Bravo, and Graciela Iturbide. Current show: photographs by Martin Chambi and Desiré Charney, through February 6.

UBU GALLERY
16 East 78th Street, 794-4444
JACK BANNING, ADAM BOXER, AND ROSA Esman put on New York's best shows of American and European avant-garde art and photography, plus shows of works by contemporary artists such as Gary Brotmeyer, Sol LeWitt, and Yoko Ono. Current show: sculptures and "wordworks" by Richard Tipping, through January 16.

Other Galleries

C & M ARTS
45 East 78th Street, 861-0020
MAJOR AMERICAN AND EUROPEAN ARTISTS, eighteenth-century to modern. Next show: a historical exhibition this spring featuring material new to the gallery.

CDS
76 East 79th Street, 772-9555
LATIN-AMERICAN MASTERS AND CONTEMPOrary American, European, and Australian artists. Current show: paintings, drawings, and sculpture by Roberto Aizenberg, Marcelo Bonevardi, Gonzalo Fonseca, and Elsa Gramcko, through January 31.

DIDIER AARON
32 East 67th Street, 988-5248
OLD MASTERS AND EIGHTEENTH- AND NINEteenth-century furniture and decorative arts. Next show: October.

KEITH DE LELLIS GALLERY
47 East 68th Street, 327-1482
PHOTOGRAPHY. NEXT SHOW: "WE UPON This Haunted Earth," Surrealist photographs by Rolf Tietgens, January 21 through March 20.

BARRY FRIEDMAN
32 East 67th Street, 794-8950
TWENTIETH-CENTURY DECORATIVE ARTS and avant-garde photography. Current show: recent glass vessels by Monica Guggisberg and Philip Baldwin; ceramic vessels by Bennett Bean, through January 30.

ALAN KLOTZ/PHOTOCOLLECT
22 East 72nd Street, 327-2211
PHOTOGRAPHY. NEXT SHOW: BLACK-AND-white photographs of nighttime skies over the Sinai desert by Neil Folberg, January 13 through February 20.

HANS P. KRAUS JR.
The Mark Hotel
25 East 77th Street, 794-2064
NINETEENTH-CENTURY PHOTOGRAPHS. NEXT show, in April: "Talbot's Friends and Relations."

MARY-ANNE MARTIN/FINE ART
23 East 73rd Street, 288-2213
MODERN AND CONTEMPORARY LATIN-AMERIcan. Next show: unscheduled.

SALANDER-O'REILLY GALLERIES
20 East 79th Street, 879-6606
MODERN AND CONTEMPORARY ABSTRACT and representational paintings and sculpture. Next show: portraits by Elaine de Kooning, recent still-lifes and portraits by Lennart Anderson, January 5 through 30.

VANCE JORDAN FINE ART
958 Madison Avenue near 75th Street, second floor, 570-9500
NINETEENTH- AND EARLY-TWENTIETH-CENTUry American paintings. Next show: American landscapes and still lifes, through March 1.

MICHAEL WERNER
21 East 67th Street, 988-1623
GERMAN CONTEMPORARY. CURRENT SHOW: new paintings by Sigmar Polke, through January 16.

WILDENSTEIN & CO.
19 East 64th Street, 879-0500
OLD MASTERS, IMPRESSIONISTS, AND MODern artists; emphasis on French art. Current show: "River Scenes of France: Paintings and Drawings of the 19th and 20th Centuries," with works by Boudin, Caillebotte, and Monet, through February 6.

WINSTON WÄCHTER FINE ART
39 East 78th Street, 327-2526
CONTEMPORARY. CURRENT SHOW: "BODY Double: The Uneasy Relationship Between the Social and the Liminal," paintings, sculpture, works on paper, and photographs by Marina Abramovic, Francis Alÿs, Susanna Coffey, Marlene Dumas, Simon English, Eric Fischl, and others, through January 9.

RICHARD YORK GALLERY
21 East 65th Street, 772-9155
AMERICAN, COLONIAL TO 1950. CURRENT show: paintings, drawings, and etchings by the Modernist John Marin, through January 29.

theater

Diana Rigg at BAM...So Long, Savion!

Broadway

Previews and Openings

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* Watch for twitchy syncopation, slithering torsos . . . and all that jazz. $55–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 1/14 opening. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

Now Playing

Art—I sympathize with this play by Yasmina Reza. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished by Christopher Hampton. (Simon: 3/16/98 and 10/5/98.) Now with Judd Hirsch, Joe Morton, and George Wendt. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Toni Braxton plays the girl; James Barbour plays the (hairy) boy. Lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100).*

The Beauty Queen of Leenane—Martin McDonagh's Drama Desk Award–winning drama about an old woman's attempts to sabotage her daughter's love life. $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

The Blue Room—Nicole Kidman—!!!—and Iain Glen each play five roles in David Hare's modern adaptation of *La Ronde,* Arthur Schnitzler's classic story of interconnected couples and sexual anxieties. London critics found Kidman's performance—and body, which in parts of this play is barely clad at all—to die for. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200).*

Bring In 'Da Noise, Bring In 'Da Funk—George C. Wolfe and Savion Glover's Tony-winning history of African-Americans as told through tap dancing, poetry, and song. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/10. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Jennifer Jason Leigh and Alan Cumming. $65–$80. Tues.–Sat. at 8:00, Wed., Sat., and Sun. at 2. Opened 3/19/98. *Studio 54, 254 W. 54th St. (239-6200).*

Schedules for New Year's week may vary. Phone to confirm specific dates and showtimes.

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$70. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—Revisiting this splendid production two years later presents three big obstacles. As Velma, the German star Ute Lemper cannot duplicate Bebe Neuwirth's devastating sardonicism, sprightly kittenishness, and superhuman timing. Similarly, Karen Ziemba, a lovely dancer and likable singer, radiates innocent chirpiness that is all wrong for Roxie, so magisterially created by Ann Reinking, brassily sexy and silkenly skewering. The fussy oiliness of Tom McGowan, the new Amos, simply flops. Still, there are compensations. You now pay more attention to the glittering ensemble work of the rest, and relish the new and even better Mary Sunshine of R. Bean. (Simon: 11/30/98.) $20–$75. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Electra—Zoë Wanamaker has so far electrified audiences in London and Princeton with her interpretation of Agamemnon's grieving, vengeful daughter; she's very likely to do the same thing here, in this new production of Sophocles' play, ably adapted by Frank McGuinness, who updated last season's Tony-winning *A Doll's House.* Also starring Claire Bloom. $35–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200).*

Fool Moon—That brilliant bit of physical tomfoolery from Bill Irwin (gentleman wag) and David Shiner (naughty wag) returns. Shiner's shtick is abducting audience members at random. Irwin struggles helplessly with cartons, costumes, and uncooperative microphones. Suckers for Charlie Chaplin and Buster Keaton should make reservations now—and brace themselves for the prospect of gentle public humiliation. $25–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

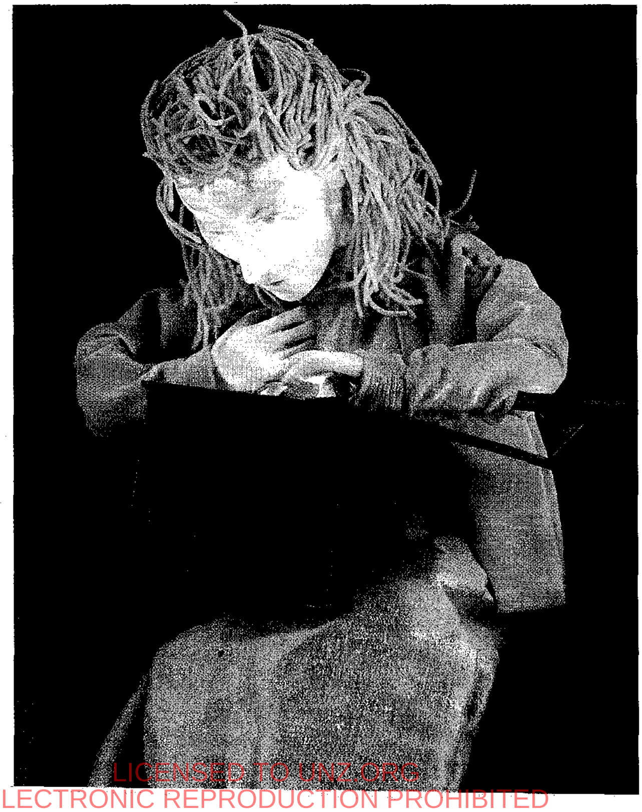
Footloose—Kevin Bacon, sadly, is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. The kids sing the same Kenny Loggins and Tom Snow songs. And they recite anxious-teen dialogue by the same screenwriter, Dean Pitchford. Let's hear it for the boy! $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

I'm Still Here . . . Damn It!—Sandra Bernhard returns with the one-woman show that enraptured audiences last season at the Westbeth. There's a lot of new material in this version, but its essence—catty, chatty, batty—remains the same, and its targets continue to be those who most deserve it. $35–$55. Mon.–Sat. at 8. Through 2/27. *Booth Theatre, 222 W. 45th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened

Festival Cold Readings

During the theatrically barren month of January, HERE Arts Center comes to the rescue with 'Culturemart,' a three-week marathon of new plays and assorted performance oddities. Some menu highlights: Graham Willoughby's 'Animal Confessions,' the Walter Thompson Orchestra's "sound paintings," puppetry from the Eugene O'Neill Theater Center's national conference. For tickets ($12) and more information, call 647-0202.



Photograph by Cathy McCullough

Opening Ta-Dum!

Diana Rigg, the second grande dame to cross the Atlantic this winter to bring a classic to our shores, has played Phèdre before—once, roughly a quarter of a century ago, when she was in her mid-thirties. It didn't work. "It sounds awful to say this, but I think I was too young," says Rigg, now 60. "Also, it was in rhyming couplets, and for a high drama, that's *very* dangerous. 'Tum ti-tum ti-tum ti-tum, Tum ti-tum ti-tum ti-tum!' " She sighs. "Especially that last 'ti-tum.' " This time, Rigg will speak the free and unfussy verse of the late poet Ted Hughes, who, in addition to publishing a collection of poems about his doomed marriage to Sylvia Plath, spent his last year translating Racine's corrosive story of a mother's obsession with her stepson. *Phèdre* will be performed in repertory with *Britannicus,* one of Racine's lesser-known political thrillers, at the Brooklyn Academy of Music January 5 through 17. For tickets ($20–$55) and more information, call 718-636-4100.

4/28/97. *Plymouth Theatre, 236 W. 45th St.(239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *New Amsterdam Theater, 214 W. 42nd St. (307-4747).*

Little Me—Neil Simon tailor-made the book of this Cy Coleman and Carolyn Leigh musical for Sid Caesar, and Martin Short—with his quick-molting skin and rubbery face—is an Antony to Caesar if ever there was one. Watch as he tears through the roles of Noble Eggleston (doctor, lawyer, governor of both Dakotas), Amos Pinchley (miser), Otto Schnitzler (Hollywood despot), and four others, while Faith Prince sails along as his belle Belle from Drifter's Row. $75. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 2/7. *Roundabout Theatre Company's Stage Right, 1530 Broadway, at 45th St. (719-1300).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

On the Town—Mark Twain's famous communiqué, "The report of my death was an exaggeration," applies equally to advance rumors about George C. Wolfe's mounting of this musical at the Gershwin. An elaboration of Jerome Robbins's short ballet *Fancy Free,* it is the story of three sailors on 24-hour shore leave in World War II–era New York. The Comden-Green-Bernstein score is as fresh half a century later as butter in the churn, and words and music embrace each other as passionately as honeymooners. The new cast shines on just a shade less bright than a harvest moon. Lea DeLaria's Hildy is a small, round, humanoid dynamo. The choreography carries the story rather than just embroidering it, and Paul Tazewell's cheeky costumes could stop traffic at the busiest intersection. (Simon: 12/7/98.) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Gershwin Theatre, 222 W. 51st St. (307-4100).*

Parade—This new musical joins two formidable forces in the theater—director Hal Prince (*Sweeney Todd, Kiss of the Spider Woman,* the original *Cabaret*) and writer Alfred Uhry (*Driving Miss Daisy, The Last Night of Ballyhoo*). The seemingly un-songworthy subject, the wrongful conviction of a factory manager for the murder of a young white girl, is what one would expect of Prince; the context, Jewish Atlanta in the early part of this century, is what one would expect of Uhry. Newcomer Jason Robert Brown did the music. Brent Carver stars. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (239-6200).*

Peter Pan—This is a story about a boy who never grows up; Cathy Rigby, bless her, has also not outgrown her role. She's back, for a third time, flyin' and asking the kiddies to clap till their hands are raw. $25–$75. Fri. at 7, Sat. at 2 and 7:30, Sun. at 1 and 6:30, though schedule often varies; call for specific showtimes. *Marquis Theatre, 1535 Broadway, at 45th St. (307-4100).*

The Phantom of the Opera—Nine leads, ten years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—The show about romance, honor, the French Revolution, and, most important, fabric. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton has recently revised her book, adapted from Baroness Orczy's novel for the stage. Douglas Sills stars. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

Side Man—A must. This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) Now with Christian Slater. $25–$60. Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, and Sun. at 3. *Golden Theatre, 252 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat,* plays the nun turned governess, and Dennis Parlato plays the widower captain. $50–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

Swan Lake—Ordinarily a white plague of tutus and tulle, this new interpretation of Tchaikovsky's ballet by Matthew Bourne is decidedly *noir,* and the swans are all male. London loved it. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Through 1/23. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

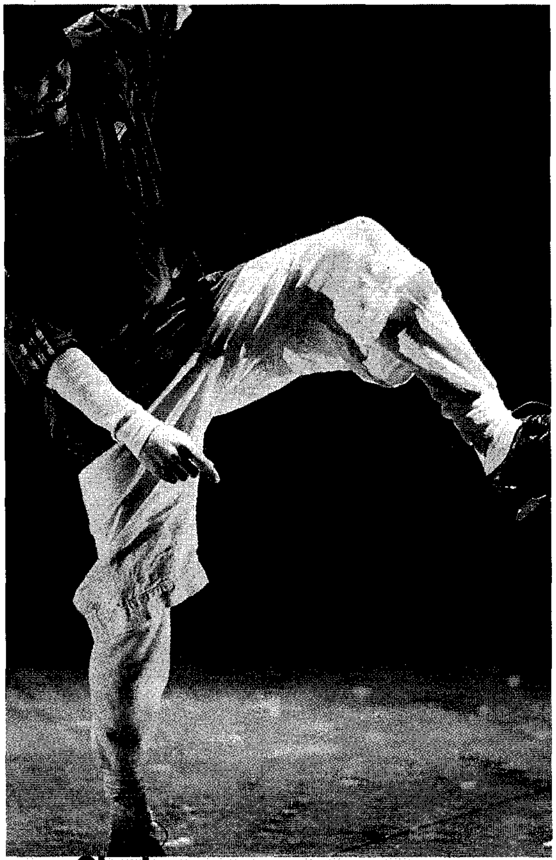
Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Off Broadway

Previews and Openings

The Captain's Tiger—This new play is something of a departure for Athol Fugard, the preeminent South African playwright who has devoted much of his career to writing about the cruelties and paradoxes of apartheid. This time, he writes a memoir for the stage, mulling over his youthful travels, misadventures, struggles with self-expression, and relationship with mum. $36. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 1/12 opening. *Manhattan Theatre*

Photograph by John Haynes/Brooklyn Academy of Music.



Closing 'Da End

***Bring In 'Da Noise, Bring In 'Da Funk*, that soft-shoe-shufflin,' pot-bangin' jamboree created by wundertapper Savion Glover with wunderdirector George C. Wolfe, concludes its three-year run on January 10 at the Ambassador. Those who haven't seen the show ought to run out and do so right away—there's nothing quite like it on Broadway, and Glover, who left the production two summers ago, has rejoined the cast until the end of the run. Call 239-6200 for tickets and more information.**

Club's Stage II, 131 W. 55th St. (581-1212).

The Country Wife—William Wycherley's classic send-up of the English gentry, in which a man gains access to the homes of many an unsuspecting husband by claiming he's a eunuch. $20–$33. Tues., Thurs., Fri., and Sat. at 8; Wed., Sat., and Sun. at 2. In previews for a 1/4 opening. *Pearl Theatre Company, 80 St. Marks Pl. (598-9802).*

Far East—A new play from A. R. Gurney (*The Cocktail Hour, Sylvia, Love Letters*) about a young American Navy lieutenant who finds himself caught between the wife of his commanding officer and the woman he loves. Directed by Daniel Sullivan; starring Michael Hayden. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 1/10 opening. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (239-6200).*

Sharps, Flats & Accidentals—The Flying Karamazov Brothers are back with their usual brand of whimsy, juggling balls, knocking each other over the head, pounding on xylophones, etc. $25–$40. Tues. at 7:30, Wed. at 2 and 7:30, Thurs. at 2, Fri. at 7:30, Sat. at 11, 3, and 7:30, and Sun. at 2 and 5. Through 1/3. *Alice Tully Hall, 1941 Broadway, at 65th St. (721-6500).*

Some Voices—A gentler, more heart-breaking import from the New Group about a restaurant owner who takes on the responsibility of caring for his schizophrenic brother. By Joe Penhall; directed by Frank Pugliese. $15–$30. Mon. at 7, Tues.–Sat. at 8, Sat. at 4. In previews for a 1/7 opening. *Theater at St. Clements, 423 W. 46th St. (279-4200).*

Now Playing

All Under Heaven—Valerie Harper stars as Pearl S. Buck, political activist, essayist, and first American woman to win the Nobel Prize for literature. Written by Harper and Dyke Garrison. $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Century Theater, 111 E. 15th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Bosoms and Neglect—John Guare's tragicomic story of a blind old woman and her pathologically anxious son. Starring Mary Louise Wilson; directed by Nicholas Martin, who so marvelously directed her in *Full Gallop*. $37.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. *Signature Theatre Company, 555 W. 42nd St. (244-PLAY)*

Chaim's Love Song—A new play by Marvin Chernoff about the relationship between a young Irish woman and a retired mailman. $35. Wed. at 5 and 8, Thurs. at 2, Fri. at 2 and 8, Sat. at 2 and 5, Sun. at 1. Through 2/7. *Raymond J. Greenwald Theatre, 307 W. 26th St. (633-6322).*

Collected Stories—Donald Margulies's almost-Pulitzer-winning play about the friendship between a protégée and her mentor—and how it transforms when the former uses intimate details of the latter's life in her first published novel. Uta Hagen and Lorca Simons star. $42.50–$47.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Communicating Doors—A devilishly cunning prestidigitator, this Alan Ayckbourn! In this, the forty-ninth of his 53 plays, he combines three genres: the drawing-room comedy, the thriller, and the time-tripping fantasy. He manages to get them roisterously into one another's hair, exactly as entangled as he wants them at any skittish moment. We are in the same Regal Hotel suite in 2018, 1998, and 1978. But this is no standard hotel suite. Its communicating doors to the next suite are a whirling time machine with which the two female protagonists can time-travel. What the two women struggle to achieve is to change history: to undo two murders. (Simon: 9/7/98.) $25–$45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. *Variety Arts Theatre, 110 Third Ave., at 13th St. (239-6200).*

A Couple of Blaguards—Tired yet of the brothers McCourt? Good! We thought not. Come see Frank and Malachy's stage version of their growing-up story, performed by actors Mickey Kelly and Shay Duffin. $40–$42.50. Mon., Tues., Thurs., and Fri. at 8; Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (799-4599).*

De la Guarda: Villa Villa—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Dinah Was—Before dying at age 39, Dinah Washington, who immortalized "Come Rain or Come Shine" and other hummable lovelies became the first black woman to appear on the all-white pop charts. Lillias White tells her story in this new play with music. $25–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. Through 1/3. *Gramercy Theatre, 127 E. 23rd St. (307-4100).*

Duet!—Adobe Theatre's amusing spoof of a fifties romance—in which dead frogs, talking trees, and Mandarin renditions of "Anything Goes" all come mysteriously into play. The show charmed the bobby socks off the critics last spring. $20–$45. Mon., Tues., and Thurs. at 8, Fri. at 8 and 10:30, Sat. at 7 and 10, Sun. at 3. *Actor's Playhouse, 100 Seventh Ave. South (239-6200).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Fri. at 8:15; Sat. at 2:30 and 8:15; Sun. at 3:30 and 7:30. Food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Freedomland—Amy Freed's Pulitzer-nominated, neurotic new comedy about sibling rivalry starring Veanne Cox. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. Through 1/3. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Hedwig and the Angry Inch—John Cameron Mitchell conceived and wrote this rock concert–cum–musical, in which a transsexual achieves self-actualization, not to mention tabloid fame, through songwriting. Also featuring Stephen Trask and his band, Cheater. $39.50–$49.50. Mon. and Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 4 and 7. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $47.50–$50. Mon. and Tues. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Impossible Marriage—Holly Hunter, at her best when she's three pegs off-center and a giddy pile of exposed nerves, reassumes her rightful place on the New York stage in this new play by Beth Henley (*Crimes of the Heart*), who draws her characters in just that way. $55. Tues.–Sat. at 7:30, Wed., Sat. and Sun. at 2:30. Through 1/10. *Roundabout's Laura Pels Theatre, 1530 Broadway, at 45th St. (719-1300).*

Killer Joe—Amanda Plummer and Scott Glenn, pleasures both on stage and screen, star in Tracy Letts's new (and first) play about a dysfunctional family in a Texas trailer park. $47.50. Tues.–Sat. at 8, Sun. at 5, Wed. and Sat. at 2:30. *Soho Playhouse, 15 Vandam St. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Mercy—A new play by Laura Cahill about the assorted loves, neuroses, and aspirations of four young New Yorkers. $35. Tues.–Sat. at 8, Sun. at 3 and 7:30. Through 1/3. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

The Most Fabulous Story Ever Told—The New York Theatre Workshop—birthplace of *Rent, Slavs!,* and various bits of acclaimed marginalia, presents the newest play by Paul Rudnick, wicked author of *Addams Family Values, In & Out,* and various bits of acclaimed gay fantasia. In the author's words: "It's a comedy about God, if that's not redundant." Heavens, no. $45. Tues.–Fri. at 8, Sat. and Sun. at 3 and 8. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

The Mystery of Irma Vep—The late Charles Ludlam's penny-dreadful vehicle for himself, Everett Quinton, and a glistening mound of wigs. It was a loopy sensation in 1984; Quinton returns for this repeat engagement with actor Stephen DeRosa. $45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Westside Theater, 407 W. 43nd St. (239-6200).*

Photograph by Michal Daniel.

Nunsense A-Men!—Guess it's habit-forming. An all-male version of the Off Broadway's second-longest-running musical. Music, book, and lyrics by Dan Goggin. $30–$40. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *47th Street Theatre, 304 W. 47th St. (239-6200).*

The Old Settler—Primary Stages starts its season with this 1995 play by John Henry Redwood about two sisters, both middle-aged, and the effects a young boarder has on their relationship when he tries to woo one of them out of their Harlem tenement. Starring the very fine Leslie Uggams. $30–$35. Wed. at 2 and 8, Thurs. and Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30. Through 1/2. *Primary Stages, 354 W. 45th St. (333-4052).*

Over the River and Through the Woods—A new comedy from Joe Pietro, author of *I Love You, You're Perfect, Now Change,* about the meddling efforts of four Italian-American grandparents to change the life of their grandson. $45. Mon. and Wed.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Power Plays—A series of three one-act comedies, written by Alan Arkin and Elaine May and starring their children. $35–$47.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2:30. Through 1/10. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

R & J—A four-man, prop-free version of *Romeo and Juliet* that will likely stand out among the tragedy's many newfangled interpretations. $40. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. Through 1/3. *John Houseman Studio Theatre, 450 W. 42nd St. (239-6200).*

Sakina's Restaurant—Writer and performer Aasif Mandvi dramatizes the Indian immigrant experience through his tale of working in a restaurant on East Sixth Street. $30. Mon. and Wed.–Sat. at 8, Sun. at 3 and 7. *American Place Theatre, 111 W. 46th St. (239-6200).*

Onstage
Chop Shtick

Three dead guys try to karaoke-sing their way out of the netherworld in 'wetSpot,' the fifth musical satire from Slant, the ebullient Asian-American trio that overthrows stereotypes with shadow puppets and rock and roll. Performances begin January 2 at La MaMa E.T.C. Call 475-7710 for tickets ($12) and more information.

Photograph by Perry Young.

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Nothing is overlooked, though some things are a mite undercooked. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (799-4599).*

The Shaughraun—To open its tenth season, the Irish Rep. revives a rarely performed 1874 Boucicault melodrama—complete with forbidden passion, swordplay, and damsels in distress. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Spread Eagle—Brian Murray stars in this new drama about a celebrated stage actor who abandons his career and hies down to Mexico. Written by Jim Luigs. $35. Tues.–Sat. at 8, Sun. at 3 and 7:30. Through 1/3. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Stop Kiss—Diana Son's new play about a smart, single woman whose world flips upside-down when she falls in love with another woman. Starring Jessica Hecht (*Plunge, The Last Night of Ballyhoo*). $30. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Through 1/10. *The Public's Shiva Theater, 425 Lafayette St. (239-6200).*

This Is Our Youth—Kenneth Lonergan's play concerns smooth Dennis, a school dropout and drug dealer; his friend the dopey and klutzy Warren Straub, who shows up with a suitcase full of his prized possessions plus fifteen grand he swiped from his remarried old man; and Jessica Goldman, a stylish and mildly promiscuous design student. A world is conjured up, a world observed and overheard with spine-tingling accuracy, perfect-pitch hearing, and scalpel-like penetration. Mark Ruffalo is the perfect Warren. Missy Yager is a gem of a Jessica. Mark Brokaw's direction remains exemplary, as incisive and inventive as the writing, a model of underpropping without overbearing. And when the comedy eventually turns serious, the transition is flawless and shattering. (Simon: 11/16/98.) $40. Tues. and Thurs.–Sat. at 8, Wed. and Sun. at 7, Sat. and Sun. at 2. *Second Stage Theatre, 2162 Broadway, at 76th St. (787-3392).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.,* then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.,* with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. It is a dazzling and humane play you will remember till your dying day, and especially then, thanks also to a near-flawless production. First, Kathleen Chalfant, a Vivian Bearing of power and vulnerability, commanding intelligence and compelling irony. Add a supporting cast in which all shine. For this play alone, Edson should be handed the Harvard English department. (Simon: 9/28/98.) $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Woody Guthrie's American Song—A musical inspired by and featuring the songs of the legendary folk singer. Conceived and directed by Peter Glazer, son of Tom, who often performed with Guthrie; starring a cast of five musical-theater veterans. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Theatre 3, 311 W. 43rd St. (279-4200).*

Off-Off Broadway

Behind the Counter With Mussolini—A one-man comedy about a boy's turbulent journey into manhood behind his father's deli counter. $22.50–$30. Tues.–Sun. at 8, Wed., Sat., and Sun. at 2:30. Through 1/3. *Theater at St. Peter's Church, 619 Lexington Ave., at 54th St. (935-5820).*

Counter Intelligence—A raunchy comedy about the sexual neuroses of two women and two men. $12. Thurs.–Sat. at 8. Through 1/23. *78th Street Theatre Lab, 236 W. 78th St. (873-9050).*

Gauguin's Parrot—Ralph Pezzullo's new comedy about Mario, a former shoe salesman at Macy's who suddenly sees the world from the perspective of Gauguin's shoulder when a pair of boots falls on his head. Presented by Theater for the New City. $10. Thurs.–Sun. at 8. Through 1/10. *Chino Theater, 155 First Ave., at 10th St. (254-1109).*

Loot—Joe Orton's soot-black comedy about a fellow who hides his mother's corpse in the closet, in order to hide some stolen cash in her coffin. Performed by Cocteau Rep. $12–$30. Thurs.–Sat. at 8, Sun. at 3, some Weds. at 8. Through 2/12. *Bouwerie Lane Theatre, 330 Bowery (677-0060).*

Monday Night Magic—Internationally known magicians munch on glass, puncture flailing assistants with swords, yank rabbits from hats, etc., all in an intimate setting. $20–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (307-4100).*

Paradise Hotel—The latest from Richard Foreman, this time about a group of paranoid sexual adventurers who converge in their quest for nirvana and fine lodging. $15. Tues. and Thurs.–Sun. at 8. Previews begin 1/2 for a 1/13 opening. *Ontological Theatre at St. Marks Church, 131 E. 10th St. (533-4650).*

Star Billing—Veteran producer Alexander H. Cohen amusingly recalls "a lifetime of theatrical memories and the people who made them intolerable." $20. Sun. at 7 and Mon. at 8. Through 1/4. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Symphonie Fantastique—Puppeteer Basil Twist dances his fabulous creations around a 500-gallon tank. $25. Tues.–Fri. at 7, Sat. at 2 and 10:30, Sun. at 5. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

Zise Khaloymes—Folksbiene Yiddish Theatre presents this new musical about a young, upwardly mobile New York Jewish woman haunted by the memory of her more traditional mother. Written and directed by Eleanor Reissa. $25–$30. Wed. and Thurs. at 2 and 8, Sat. at 8, Sun. at 2 and 5:30. *Theatre Four, 424 W. 55th St. (239-6200).*

art

Brooklyn Artists...Cubism and Fashion

Photography
Urban Renewal

Best known for environmentalist collaborations with Rachel Carson, photographer Charles Pratt imagined an expanding New York that would become "just one part of a long megalopolis extending from Boston to Washington" with no outskirts. Now his never-before-published photographs of the city's vanishing edges are collected in a new book, 'The Edge of the City' (Nazraeli; $45), and exhibited together for the first time. At Mann, 42 East 76th Street (570-1223); through January 23.

Quality makes the difference
HERE'S POWER
DRIVE

Photograph by Charles Pratt, courtesy of the Robert Mann Gallery

Galleries
Solos
Madison Avenue and Vicinity

András Böröcz—Figurative sculptures carved from pencils, erasers, and solid blocks of graphite; through 1/16. Baumgold, 128 E. 72nd St. (861-7338).

Joellyn Duesberry—Monotypes depicting American landscapes in different seasons, many of which are included in the new book *A Covenant of Seasons* (Hudson Hills Press); through 1/6. Graham, 1014 Madison Ave. (535-5767).

John Marin—More than 60 works by the American Modernist, many of which have not been seen by the public since they were first exhibited at Alfred Stieglitz's 291 Gallery; through 1/29. York, 21 E. 65th St. (772-9155).

Knox Martin—Recent large-scale abstract paintings that continue the artist's use of overlapping forms and juxtapositions of high-key colors; through 2/28. Gat, 1100 Madison Ave. (327-0441).

Sigmar Polke—New paintings that continue the artist's use of printing errors as a motif; through 1/16. Werner, 21 E. 67th St. (988-1623).

Richard Tipping—Sculptures that refer to such twentieth-century icons of art and culture as Man Ray and Sigmund Freud, and "word-works," pieces that playfully alter the meanings of street and warning signs; through 1/16. Ubu, 16 E. 78th St. (794-4444).

57th Street Area

John Alexander/Patrick Mimran—Recent paintings of scenes from nature/Paintings of geometric patterns in encaustic on wood. Through 1/9. Marlborough, 40 W. 57th St. (541-4900).

Julie Allen/Wes Mills—Sculptures of intimate apparel made from Saran wrap, wax paper, tape, candy, and other materials/Abstract works in graphite and powdered pigment on paper. Through 1/16. Helman, 20 W. 57th St. (245-2888).

Steven Assael—Figurative paintings and drawings; through 1/9. Forum, 745 Fifth Ave. (355-4545).

Waltercio Caldas—Recent sculptures by the Brazilian conceptual artist; through 1/16. Lelong, 20 W. 57th St. (315-0470).

Gary T. Erbe—Trompe l'oeil paintings; through 1/16. ACA, 41 E. 57th St. (644-8300).

Alfonso Ossorio/Bob Thompson—Expressionist paintings on paper from 1950/Paintings and drawings by the artist whose work is currently the subject of a retrospective at the Whitney Museum. Through 1/9. Rosenfeld, 24 W. 57th St. (247-0082).

Ken Price—Recent ceramic sculptures whose structures draw on the geography of Taos, New Mexico, where the artist resides part-time; through 1/16. Franklin Parrasch, 20 W. 57th St. (246-5360).

Annie Gooding Sykes—Impressionist-inspired watercolors by a turn-of-the-century artist (1855–1931) who worked in Massachusetts and Ohio; through 1/30. Spanierman, 45 E. 58th St. (832-0208).

Ground Rules:

In the summer, galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.

SoHo and TriBeCa

Emilie Benes Brzezinski—Large carved-wood sculptures whose forms suggest rushing water; through 2/13. Tenri, 575 Broadway (925-8500).

Stephen Greene—A selection of abstract paintings made by the artist over the past 50 years; through 1/16. Beitzel, 102 Prince St. (219-2863).

Susan Norrie—A video projection and photographs that trace the work and world of a hand-pleating specialist in Australia; through 1/2. Hoffman, 429 W. Broadway (966-66760.

Osmo Rauhala—A video installation by a Finnish artist; through 1/16. Fung, 537 Broadway (334-6242).

David Rabinowitch—Recent drawings that depict particular views of trees; through 2/5. Blum, 99 Wooster St. (343-0441).

Bradley Rubenstein—Recent paintings and drawings of cats, dogs, and horses; through 1/23. Meltzer's On View, 588 Broadway (343-8256).

Julião Sarmento—New paintings and sculpture; through 1/23. Kelly, 43 Mercer St. (343-2405).

Mimi Smith—Knotted thread works from the sixties and seventies; through 1/16. Kustera, 41 Wooster St. (965-1527).

Rémy Zaugg—A series of silk-screen paintings that depict layers of words; through 1/16. Alexander, 59 Wooster St. (925-4338).

Chelsea

Doug Aitken—Two new installations, one exploring volcanic Monserrat and another manipulating light, flooring, walls, video monitors, and sounds of auctioneer's voices to dramatize the clash between rural and urban environments; through 1/16. 303, 525 W. 22nd St. (255-1121).

Michael Bevilacqua—Paintings that mix commercial logos with abstraction; through 1/16. Fredericks, 504 W. 22nd St. (633-6555).

Alfonse Borysewicz—Paintings that form a chapel structure and interrogate Catholicism; through 1/30. Anderson, 453 W. 17th St. (463-0970).

Ellen Cantor—A single-channel video projection that synthesizes images and sounds from the work of the filmmakers Antonioni and Cassavetes; through 1/16. LaBoulbenne, 504 W. 22nd St. (462-4111).

Thornton Dial/Larry Gianettino—Recent large-scale textured paintings on wood panels by the self-taught artist/Large color photographs of very small objects. Through 1/16. Ricco/Maresca, 529 W. 20th St. (627-4819).

Felix Gonzalez-Torres—A selection of works by the late artist that depict images of crowds cut from newspapers and a group of stack pieces created from New York *Times* clippings that were made between 1990 and 1991; through 1/16. Rosen, 525 W. 24th St. (627-6000).

Gary Hill—Seven single-channel video installations from "Liminal Objects," an ongoing series the artist began in 1995; through 1/23. Gladstone, 515 W. 24th St. (206-9300).

Thomas Scheibitz—New paintings influenced by mass media images and computer animation; through 1/9. Bonakdar, 521 W. 21 St. (414-4144).

Gary Simmons—A mazelike installation of chalk boards on which the artist has drawn abandoned buildings and forest scenes as viewed from a train; through 1/16. Metro Pictures, 5129 W. 24th St. (206-7100).

Charles Spurrier/Richard Rezac—"Paintings" made from such nontraditional materials as adhesive tapes, reflective vinyls, plastic beads, and electric lights/Sculptures whose forms are influenced by Japanese ceramics and architecture. Through 1/16. Feigen Contemporary, 535 W. 20th St. (929-0500).

Shirley Wiitasalo/Moira Dryer—The first U.S. exhibit of a Canadian artist's abstract paintings/Ironic abstract paintings by the late Canadian artist, whose work was the subject of a posthumous show at MOMA in 1993; Through 1/23. Greene Naftali, 526 W. 26th St (463-7770).

Arnold Zimmerman—New ceramic sculptures; through 2/13. Elder, 529 W. 20th St. (462-2600).

Other

James Clark—A sculpture-and-light installation; through 1/30. Davies, 23 Commerce St. (243-6842).

Creighton Michael—Paintings from the past four years that explore structural parallels between painting and nature; through 1/24. Queens Museum of Art Satellite Gallery at Bulova Corporate Center, 75-20 Astoria Blvd., Jackson Heights, Queens (718-899-0700), Mon.–Fri. 7–7, Sat. 10–4.

Group Shows

Madison Avenue and Vicinity

Berry-Hill—11 E. 70th St. (744-2300). "Ashcan Kids," an exhibition of oil paintings, drawings, and prints of children by early American Realists Bellows, Glackens, Henri, Luks, and Sloan; through 1/16.

Elkon—18 E. 81st St. (535-3940). Surrealist works by Arp, Bellmer, Duchamp, Ernst, Man Ray, Tanning, others; through 1/22.

Hirschl & Adler—21 E. 70th St. (772-7237). "The American Vasari: William Dunlap and His World," paintings, drawings, and sculpture by American artists who were included in Dunlap's 1834 book *History of the Rise and Progress of the Arts of Design in the United States*, among them Cole, Copley, Earle, Trumbull, West; through 1/30.

Knoedler—19 E. 70 St. (794-0550). Epic, large-scale paintings by Gottlieb, Motherwell, and Pousette-Dart; through 1/30.

Shapolsky—152 E. 65th St. (452-1094). "Artists of the 50s: The Development of Abstraction," with works by Barnet, Boardmen, Briggs, Fiore, Lassaw, Loew, others; through 1/16.

57th Street Area

Equitable—787 Seventh Ave. (554-4818), Mon.–Fri. 11–6, Sat. 12–5. "Court and Conquest: Ottoman Origins and the Design for Handel's *Tamerlano* at the Glimmerglass Opera." Rare Turkish and Persian illuminated manuscripts, arms and armor, textiles, and jewelry dating from the fifteenth to the nineteenth centuries, juxtaposed with the ensemble of costumes created for Handel's Baroque opera by theatrical designer Judy Levin; through 1/23.

McGrath—20 W. 57th St. (956-3366). Small paintings, sculpture, and works on paper by Agro, Clemente, Graham, Kowatch, Newsom, Salle, Trujillo, and others; through 1/16.

SoHo and TriBeCa

Art in General—79 Walker St. (219-0473). Sculptural land forms composed of domestic materials by Kim Yasuda; a window installation confronting love through correspondence by Steed Taylor; "Audio Project in the Elevator" by musician Tai Zervas; and "Crossing Lines," an exhibition of works by New York artists Burnham, Evangeline, Feingold, Gomez, Odita, and others; through 1/12.

Artists Space—38 Greene St. (226-3970). "A Pale Soft Plane," Konyk's installation of pudgee, "a viscoelastic foam gel"; and "Scape," with sculptures integrating poetry by Sigler, sculptural and musical installations by Tallichet, mixed-media paintings by Twitchell, and a video recorded by Winograde during a cross-country journey by train; through 1/16.

Kind—136 Greene St. (925-1200). Folk art from Texas, by Banks, Dellschau, Gibbs, Kingsbury, Strickland, Tyler, others; through 1/30.

Lombard Fried—470 Broome St. (334-5060). "Urban Romantics," an exhibition of paintings, sculptures, drawings and photographs by Bechthold, Borthwick, Durant, Sassen, Etkin, Hopkins, Kelly, and Williams; through 1/9.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (691-5956). Works by Michael Milton and George Woodman, installation by Mark Hadjipateras, and works by Ernest Silva and Anna Bialobroda; through 12/31; exhibition by Bezzola and Guest; through 1/17.

Marlborough Chelsea—211 W. 19th St. (463-8634). An exhibition of paintings by Davie, Ellis, Hudson, Jones, Mueller, and Nelson that contrast Baroque affect with geometric abstraction; through 1/16.

Trans Hudson—416 W. 13th St. (242-3232). Video works from the Middle East, Latin America, and Canada exploring contemporary notions of history, by Bard, Dahrouch, Rivera, Serrano, others; through 1/16.

White Box—601 W. 26th St. (727-0767). "Plural Speech," with language-centered works by Bing, Elaine, Koorland, Mingwei, and Romberg; through 2/6.

Other

New York Studio School—8 W. 8th St. (673-6466). Paintings by artists executed on the 85th floor of the World Trade Center by Bosman, Dodd, Dubrow, Goodyear, Lawton, Scorza, others; through 1/16.

White Columns—320 W. 13th St. (924-4212). Paintings, sculpture, installations, video, and performance works by young Scandinavian artists Ahtila, Antonnson, Elmgreen, Hausswolff, Lislegaard, Ström, others; through 1/3.

Photography

Ansel Adams/Edward Weston—Images by two patriarchs of twentieth-century photography; through 1/23. Danziger, 851 Madison Ave. (734-5300).

Alexander and Bonin—132 Tenth Ave. (367-7474). Photographs by Benedict, Cole, Doherty, Hatoum, and McBride; through 1/30.

Dick Arentz—Recent platinum and palladium prints collected in the artist's new book *The Grand Tour*; through 1/16. Benrubi, 52 E. 76th St. (517-3766).

Richard Barnes—Black-and-white photographs of the cabin that the Unabomber, Theodore Kaczynski, inhabited in Lincoln, Montana; through 1/30. Urbach Architecture, 526 W. 26th St. (627-0974).

Virginia Beahan & Laura McPhee—Photographs from the collaborators' new book, *No Ordinary Land*; through 2/6. Burden, 20 E. 23rd St. (505-5555).

Stephanie Chernikowski—Photographs of Patti Smith, Sid Vicious, the Ramones, and other members of the seventies New York punk scene; through 1/30. Great Modern Pictures, 17 W. 24th St. (242-2581).

Philip-Lorca diCorcia—Twenty new large-scale photographs of people taken on streets all over the world; through 1/16. PaceWildenstein, 142 Greene St. (431-9224).

Vincent Gallo—Poetic images of the human body; through 1/14. Nosei, 530 W. 22nd St. (741-8695).

ICP—1130 Fifth Ave., at 94th St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. A photo essay of a Brooklyn teenage gang by Bruce Davidson; through 3/7. . . . "Intimate City: The Photographs of Thomas Roma." Approximately 40 gelatin prints depicting various aspects of New York City life and drawn from five projects that became books, among them *Come Sunday* and *Sunset Park*; through 3/7.

ICP Midtown—1133 Sixth Ave., at 43rd St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (5–8 admission by voluntary contribution), Sat. and Sun. 10–6; $6, $4 students and seniors. "Man Ray: Photography and Its Double." Two hundred and fifty photographs from the artist's personal archives, including nudes, fashion photographs, his famed Rayographs, and portraits of artists such as Dali and Joyce; through 1/24.

Kenro Izu—Large-format platinum/palladium prints displayed in conjunction with the release of his new monograph, *Still Life*; through 1/23. Greenberg, 120 Wooster St. (334-0010).

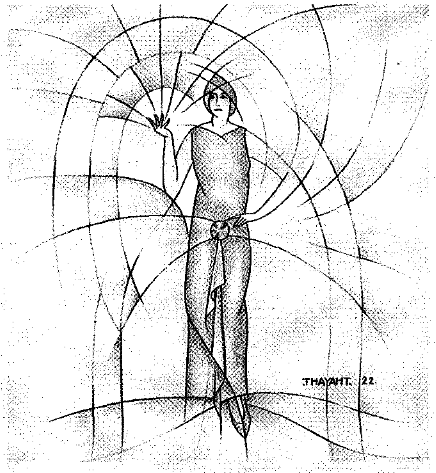
George Krause—A retrospective of works, many toned to his unique purplish blue; through 1/23. 292, 120 Wooster St. (431-0292).

Nicholas Nixon—More than ten years of photographs from the artist's "Family Pictures" series; through 1/23. Zabriskie, 41 E. 57th St. (752-1223).

Charles Pratt—Photographs of New York taken between 1954 and 1969 by an artist best known for

Retrospective

Cubic Equation



Exploring the art-fashion connection, as he did once before—ingeniously—with Surrealism, Richard Martin, curator of the Metropolitan Museum of Art's Costume Institute, has come up with "Cubism and Fashion," an exhibition (on view through March 14) with a complementary book (MMA; $45).

Martin's thesis is that radical changes in clothing design paralleled the revolutionary advances of Cubism initiated by Picasso and Braque before this century reached its teens. Cubism's suggestion that one might "see" from disparate viewpoints simultaneously, its reduction of the human figure and familiar objects to geometric forms, and its treatment of space as indeterminate all contributed to the modern concept of life as precarious and exhilarating.

The same shake-up was going on in fashion, Martin proposes, beginning with designers like Vionnet and Chanel. Clothing, heretofore majestically stolid in its cushioned form and ornament, became a flatter, simpler covering, veering toward the abstract, its abutting or overlapping planes given ever-shifting animation by the movement of the body. Martin refrains from insisting too much on his theory yet argues knowledgeably against predictable objections to it. And, of course, he beguiles dissenters with the garments themselves, among them recent dresses from Geoffrey Beene. These treat the female body as the world's most sensuous cylinder, devoid of embellishment but for slim, rolled fabric extrusions that suggest the curving path of a snake seducing Eve. **TOBI TOBIAS**

Photograph courtesy of the Metropolitan Museum of Art and the Irene Lewisohn Costume Reference.

his nature photographs; through 1/23. Mann, 42 E. 76th St. (570-1223).

Ken Probst—New photographs; through 1/16. Morris, 465 W. 23rd St. (727-2752).

Aura Rosenberg—Portraits of artists, including Baldessari, Durham, Graham, Heilmann, Kelly, Simmons, Smith, others; through 1/16. Wooster Gardens, 558 Broadway (941-6210).

Saul—A historical retrospective of "interior imaging, from X-ray to MRI," including scientific images and works by artists Liebovitz, Moholy-Nagy, Muniz, Rauschenberg, Spano, Suguira, others; through 1/16. 560 Broadway (431-0747).

Fazal Sheikh—New black-and-white photographs and ink-jet prints of Afghan refugees; through 1/16. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

Museums

American Craft Museum—"Picasso's Ladies: Jewelry by Wendy Ramshaw." Brooches, rings, necklaces, and earrings by a British artist, each work inspired by a particular Picasso portrait of a woman; through 1/3. . . . "Transformation: Prix Saidye Bronfman Award 1977–1996." Works by contemporary Canadian craft artists who have been winners of the Saidye Bronfman Award; through 1/3. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The Sacred Arts of Haitian Vodou." The first exhibition to explore the arts of the African-Caribbean religion of vodou, featuring more than 500 objects on loan from public and private collections in the United States, Haiti, and Europe; through 1/3. . . . "Papua New Guinea: Arts and Spirits, Photographs From the Middle Sepik River, 1953–54." Color and black-and-white photographs of Papua New Guinea's indigenous species, art, architecture, and people, taken by Museum ornithologist E. Thomas Gilliard during his 1953–54 expedition; through 3/28. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Inside Out: New Chinese Art." An exhibition being presented simultaneously at the Asia Society and the P.S. 1 Contemporary Art Center of more than 80 works created between 1985 and 1998 by artists in China, Hong Kong, and Taiwan, and by those who left China in the early eighties; through 1/3. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 seniors and students.

Bard Graduate Center for Studies in the Decorative Arts—"India: A Jewelry Spectrum." The first comprehensive exhibition devoted to Indian jewelry; through 1/31. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Brooklyn Museum of Art—"Japonism in Fashion: Japan Dresses the West." An exhibit exploring the influence of Japanese art and design on Western fashion through more than 70 costumes and accessories dating from the second half of the nineteenth century to the present; through 2/14. . . . "Royal Persian Paintings: The Qajar Epoch 1785–1925." Paintings, illustrated manuscripts, lacquer works, and enamels from the Qajar dynasty, which ruled Iran from 1785 to 1925; through 1/24. . . . "Lewis Wickes Hine: The Final Years." 110 photographs of New York, only ten of which have been seen by the public, including images documenting the construction of the Empire State Building, the arrival of immigrants at Ellis Island, and workers in mills and factories; through 4/4/99. . . . "Domestic Transformations: Working in Brooklyn." Wallpaper, carpets, furniture, and ceramic tiles by Brooklyn-based artists Ann Agee, Jean Blackburn, Ron Baron, and Andy Yoder; through 3/14/99. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–9 (museum open until 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"Unlimited by Design." An exhibition focusing on products, services, and environments designed to meet the needs of people throughout their lives; through 3/21. . . . "The Architecture of Reassurance: Designing the Disney Theme Parks." The first full-scale exhibition of works from the Walt Disney Imagineering archives, tracing the history of the theme parks from original concepts through recent developments; through 1/10. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (free admission 5–9); $5, $3 seniors and students.

Dahesh Museum—"French Oil Sketches and the Academic Tradition." Oil sketches by nineteenth-century masters of the academic tradition, among them Baron Françoise-Pascal-Simon Gérard, Jean-Louis Meissonier, and Jean-Louis Gérôme; through 1/2. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Andy Warhol: Shadows." A work that made in 1978 composed of more than 100 silk-screened and hand-painted panels; through 6/13. . . . "Thomas Schütte: Scenewright." Early installations, small-scale modeled figures, proposals for monuments, watercolors, and photographs by the German artist; through 6/13. . . . "Joseph Beuys: Drawings After the Codices Madrid of Leonardo da Vinci, and Sculpture." Works from Dia's permanent collection, including 96 drawings made in response to two sketchbooks by Leonardo da Vinci, and sculptures; through 6/13. . . . "Robert Irwin: *Excursus: Homage to the Square 3*." The second part of a site-specific installation by the California artist; through 6/13. 548 W. 22nd St. (989-5566), Thurs.–Sun. 12–6; $4, $2 students and seniors.

El Museo del Barrio—"The Art of Jack Delano." Documentary photographs of interiors, people, and landscapes contributed by the artist to the Farm Security Administration during the thirties; through 2/28. . . . "Domino/Dominó: A Mixed-Media Installation by Bibiana Suárez"; through 2/7. . . . "Gods, Spirits, and Legends: Twentieth-Century Art in El Salvador." The first thematic show of paintings from El Salvador in the United States, featuring 40 works by 17 artists born between 1900 and 1960; through 2/28. . . . "Casitas: Gardens of Reclamation." Large-scale photographs of casitas, small structures built by Puerto Rican immigrants in vacant lots and gardens throughout New York City; through 2/28. 1230 Fifth Ave. (831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Frick Collection—"Victorian Fairy Painting." The first comprehensive exhibition devoted to the distinctly British genre, with paintings, works on paper, and objects by Richard Dadd, Sir Edwin Landseer, Sir John Everett Millais, J. M. W. Turner, and others; through 1/17. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Counter Culture: Parisian Cabarets and the Avant-Garde, 1875–1905." Illustrated books and journals, prints, posters, drawings, shadow puppet silhouettes, and ephemera from the Zimmerli Art Museum at Rutgers; through 1/16. New York University, 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; donation suggested.

Solomon R. Guggenheim Museum—"Rendezvous: Masterpieces From the Centre Georges Pompidou and the Guggenheim Museums." More than 300 modern paintings, sculptures, and drawings from collections of the two museums; through 1/24. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

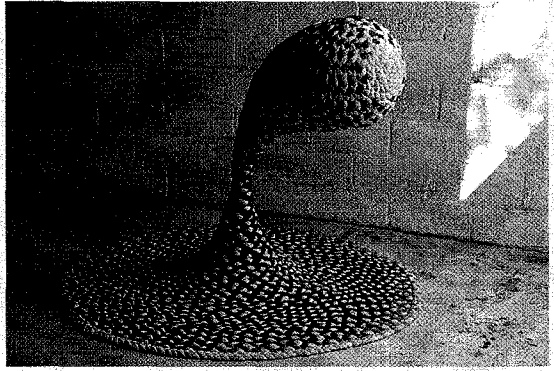
Guggenheim Museum SoHo—"Premises: Invested Spaces in Visual Arts, Architecture, and Design From France, 1958–1998." An exhibition exploring 40 years of French artistic and architectural practice, with works by Christian Boltanski, Yves Klein, Le Corbusier, Annette Messager, and others; through 1/10. 575 Broadway, at Prince St. (423-3500), Sun. and Wed.–Fri. 11–6, Sat. 11–8 (6–8 pay what you wish); $8, $5 seniors and students.

Hispanic Society of America—"Images for the Spanish Monarchy: Art and the State, 1516–1700." Paintings, illuminated manuscripts, rare books, prints, and medals that were made during the reign of the Hapsburg family; through 2/21. 613 W. 155th St. (926-2234), Tues. Sat. 10–4:30, Sun. 1–4; free.

Japan Society—"The Art of 20th-Century Zen: Paintings and Calligraphy by Japanese Masters." Works by fourteen Zen masters; through 1/10. 333 E. 47th St. (832-1155), daily 11–6 (except the weekends of Christmas and New Year's); $3 suggested contribution.

Jewish Museum—"Common Man, Mythic Vision: The Paintings of Ben Shahn." The first major museum exhibit of the artist's paintings since 1976, comprising works made by the artist between 1936 and 1965; through 3/7. . . . "After Rabin: New Art From Israel." Paintings, photography, installation, video, and artist books by contemporary Israeli artists; through 1/3. . . . "Light X Eight: The Hanukkah Project." Video projections and light sculptures by eight artists installed in unexpected locations inside and outside the museum. Beginning on 12/13, one work will be premiered each night of the eight day holiday until all are on view by 12/21; through 1/31/99. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Anselm Kiefer: Works on Paper, 1969–1993." A selection of works on paper that offer an overview of the ideas and themes of the first two decades of the German painter's career; through 3/21. . . . "Cubism and Fashion." Cubism-influenced clothing by Madeleine Vionnet, Callot Soeurs, and Gabrielle Chanel, as well as examples of contemporary fashion; through 3/14. . . . "Annual Christmas Tree and Neapolitan Baroque Crèche." The museum's annual presentation of its eighteenth-century Neapolitan Nativity and a candlelit spruce tree; through 1/3. . . . "Donato Creti, Melancholy and Perfection." Paintings by the nineteenth-century Italian artist; through 1/31. . . . "Charles Burchfield From the Collection." Watercolors, paintings, and prints created between 1915 and 1963; through 2/28. . . . "Edgar Degas, Photographer." The first exhibition to gather all of the surviving major photographs by the French artist (1834–1917), including figure studies, portraits of the artist's friends, and self-portraits; through 1/3. . . . "Mary Cassatt: Drawings and Prints in the Metropolitan Museum of Art." Rarely displayed works by the



Talent **In "Domestic Transformations," four young Brooklyn artists manipulate dishes, tiles, bedroom dressers, and other furnishings of suburban homes to suggest that these "havens in a heartless world" may provide respite from an artless world, as well (above, Andy Yoder's *Needy Rug*). At Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn (718-638-5000); through March 14.**

Photograph courtesy of the Brooklyn Museum of Art nineteenth-century American Impressionist (1844–1926), who worked in France for much of her career; through 1/24. . . . "Heroic Armor of the Italian Renaissance: Filippo Negroli and His Contemporaries." Classically inspired Renaissance armors made in Milan during the years 1530–50 by Filippo Negroli and his workshop; through 1/17. . . . "Sacred Visions: Early Paintings From Central Tibet." Approximately 60 Tibetan thankas and painted objects dating from the mid-eleventh to the mid-fifteenth century; through 1/17. . . . "From Van Eyck to Bruegel: Early Netherlandish Painting in the Metropolitan Museum of Art." Works by the great masters of the period, among them Petrus Christus, Hans Memling, Rogier van der Weyden, and Joos van Cleves, as well as works by Jan van Eyck and Pieter Bruegel the Elder; through 1/17. . . . "Jade in Ancient Costa Rica." Pendants, mace heads, ear ornaments, beads, and other objects carved from jade in Costa Rica between 300 B.C. and A.D. 700; through 2/28. . . . "Louis Comfort Tiffany at the Metropolitan Museum of Art." Decorative art objects drawn from the museum's holdings, including leaded-glass windows and lamps, blown-glass vases, furniture, metalwork, enamels, and jewelry; through 1/31. . . . "Félix Vallaton: Woodcuts and Three Paintings." Woodcuts from the 1890s paintings from the 1920s by a Swiss artist who worked in France; through 2/21. . . . "Clay Into Art: Selections From the Collection of Contemporary Ceramics"; through 5/30. . . . "The Academy of the Sword: Illustrated Fencing Books, 1500–1800." More than 25 rare books accompanied by swords, daggers, shields, and gauntlets from the museum's collection; through 8/30. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum of American Folk Art—"Masterpieces in Wood: American Folk Marquetry From the Hirschhorn Foundation." Nineteenth-century American folk marquetry chairs, tables, boxes, frames, game boards, and other furniture and decorative works from the collection of Robert and Marjorie Hirschhorn; through 1/10. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage—"ORTworks: Modernizing Jewish Labor in the Early 20th Century." Rare photographs of Jewish beekeepers, seamstresses, blacksmiths, and other workers who received vocational and agricultural training from ORT (Organization for Rehabilitation through Training) programs from the twenties through the forties; through 2/11. 18 First Place, Battery Park City (968-1800), Sun.–Wed. and Fri. 9–5, Thurs. 9–8, eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"Jackson Pollock." The first retrospective of the Abstract Expressionist's work since the one mounted by the Museum of Modern Art in 1967; through 2/2. . . . "Focus: Pollock and Printmaking." A selection of prints by Jackson Pollock from the museum's collection; through 2/2. . . . "Dubuffet to de Kooning: Expressionist Prints From Europe and America"; through 2/2. . . . "The New York School." Drawings ranging in date from the late forties through the early fifties by artists affiliated with the New York School, from the museum's collection; through 1/12. . . . "Miró's Black and Red Series: A New Acquisition in Context." The eight etchings of Joan Miró's 1938 Black and Red series, as well as 150 prints, illustrated books, drawings, posters, photographs, paintings, and sculptures by Miró and his contemporaries; through 2/2. . . . "Structure and Surface: Contemporary Japanese Textiles." A selection of 100 works by influential fiber artists, textile designers, and fashion designers currently working in Japan; through 1/26. . . . "New Photography 14: Jeanne Dunning, Olafur Eliasson, Rachel Harrison, Sam Taylor-Wood." Photographs and works incorporating photography by four artists whose ideas have been nourished by their work in other media; through 1/12. . . . "Projects 66: Campana/Ingo Maurer." The first American museum exhibition of the furniture of Fernando and Humberto Campana, from São Paulo, Brazil, and the lamps of Ingo Maurer, of Munich Germany; through 1/19. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"The Little Apple: Souvenir Buildings From the Collection of Ace Architects." A selection of miniature models of New York buildings created over the past 100 years; through 3/28. . . . "New York Horizontal: Cirkut Camera Views by William Hassler." Thirty rare panoramic views of WWI-era New York; through 5/2. . . . "New York Vertical by Horst Hamman." Photographs that emphasize the verticality of New York's skyscrapers; through 4/18. . . . "New York on the Rise: Architectural Renderings by Hughson Hawley"; through 4/4. . . . "Broadway! The Great White Way in 1898." Photographs, costumes, manuscripts, and other memorabilia of New York's theater district of the 1890s; through 1/31. 1220 Fifth Ave., at 103rd St. (534-1672), Wed.–Sat. 10–5, Sun. 1–5; suggested contribution $5, $3 students and seniors.

Museum of the Fashion Institute of Technology—"Claire McCardell and the American Look." Clothing, design sketches, photographs, and ephemera documenting the designer's career; through 1/9. . . . "C'AD Infinitum: Textiles, Techniques, & Technology." An exhibition exploring new computer technologies; through 1/2. Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy Museum and School of Fine Arts—"Faces of *Time*: 75 Years of *Time* Magazine Cover Portraits." Original works commissioned as *Time* magazine cover illustrations; through 1/3. . . . "Artists and the Avant-Garde Theater in Paris, 1887–1900"; through 1/3. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri., 12–8 (Fri. 5–8 pay what you wish); $5, $3.50 seniors and students.

New Museum of Contemporary Art—"Dancing at the Louvre: Faith Ringgold's *French Collection* and Other Story Quilts." Quilt paintings from the series that tell the fictional adventures of an African-American woman in Paris, working as an artist and model during the heyday of Picasso, Matisse, and Gertrude Stein; through 1/3. . . . "Marcel Odenbach." A selection of video installations by the German artist; through 1/3. . . . "Ana Prada." Site-specific sculptures created from ordinary materials; through 1/3. . . . "Xu Bing: Introduction to Square Word Calligraphy." An installation of a classroom in which visitors are provided with traditional Chinese calligraphy instruments and practice pads and invited to learn the fundamentals of calligraphy; through 1/10. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"*In thy map securely saile*: Maps, Atlases, Charts, and Globes From the Lawrence H. Slaughter Collection, Map Division." Seventeenth- and eighteenth-century works that were donated to the library's Map Division in 1997 by the estate of Lawrence H. Slaughter; through 3/20. . . . "Eight Million Stories: Twentieth-Century New York Life in Prints and Photographs From the New York Public Library." Works by Berenice Abbott, Lewis Hine, Edward Hopper, Martin Lewis, Weegee, and others; through 1/9. . . . "Barney Tobey." A selection of cartoons by one of *The New Yorker*'s first staff cartoonists; through 1/9. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Treasures From Mount Vernon: George Washington Revealed." A rare collection of Washington items that have never been exhibited outside Mount Vernon, among them his letters, his camp bed used during the Revolutionary War, and his pistol and four swords, and a variety of personal objects; through 2/22. . . . "New York's Finest: A History of the New York City Police Department." Photographs, newspapers, weapons, uniforms, and crime detection equipment; through 3/21. . . . "19th-Century Etchings From the Collection of Reba and Dave Williams." American prints by Blance Dillaye, William St. John Harper, Thomas Moran, and others; through 1/10. . . . "George B. Post: Great American Architect." Architectural renderings of some of New York's early skyscrapers by the nineteenth-century architect (1837–1913); through 1/10. . . . 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Cities on the Move 3." Works by artists, architects, and urbanists exploring the effects of modernization, globalization, introduction of new technologies, and the explosive population growth in Asian cities; through 1/31. . . . "Inside Out: New Chinese Art." An exhibition being presented simultaneously at the Asia Society and P.S. 1, of works created between 1985 and 1998 by artists in China, Hong Kong, and Taiwan, and by those who left China in the early eighties; through 1/3. . . . "David Levinthal: Cowboy Corridor." Photographs of cowboy dolls from the artist's "Wild West" series; through 1/24. . . . "Yoshie Ueki." Recent embroidery works; through 1/17. . . . "Robert Brinker: Nine Lambs (A Flock)"; through 1/24. 22-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"Charles Dickens: A Christmas Carol." An exhibit featuring one of the library's greatest literary treasures, the original manuscript of *A Christmas Carol*, as well as items relating to the work; through 1/3. . . . "Master Drawings From the Hermitage and Pushkin Museums." Approximately 120 western-European drawings from the fifteenth to the twentieth century; through 1/10. . . . "Russian Arts and Letters." Manuscripts and printed books from the late imperial and early Soviet eras, drawn from the library's permanent collection; through 1/17. 29 E. 36th St. (685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7; $5 students and seniors.

Queens Museum of Art—"Looking at the 90s: Four Views of Current Mexican Photography." Works by eighteen contemporary Mexican photographers selected by four Mexican critics and curators; through 1/3. . . . "Collecting for Queens: Selections From the Permanent Collection." Paintings, drawings, and photographs collected by the museum in the nineties, by Dawoud Bey, Chakaia Booker, John Coplans, Grace Hartigan, Theodore Roszak; through 1/3. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Studio Museum in Harlem—"From the Studio: Artists in Residence 1997–1998." Works created over the past year by Sheila Batiste, Brett Cook-Dizney, and Julio Valdez during their yearlong tenure with the Studio Museum in Harlem's Art-in-Residence Program; through 2/28. 144 W. 125th St. (864-4500).

Whitney Museum of American Art—"Duane Hanson: A Survey of His Work From the '30s to the 90s." A retrospective of works by the sculptor (1925–1996) known for his life-size, realistic renderings of ordinary people; through 2/28. . . . "Bob Thompson." The most comprehensive survey of paintings by the African-American figurative expressionist (1937–1966) to date; through 1/3. . . . "Pale Guide to Transparent Things." A related group of photographic works by Seton Smith; through 4/4. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (6–8 pay what you wish); $9, $7 students and seniors (free Thurs. 6–8). Note: the museum will be open Tues. Dec. 12 and Tues. Dec. 29 from 11–6; on Thurs. Dec. 25 and Thurs. Dec. 31 museum will be open from 1–6.

Whitney Museum of American Art at Philip Morris—"Shirin Neshat: Turbulent." A film installation examining the boundaries of gender roles in contemporary Iranian life; through 1/15. 120 Park Ave., at 42nd St. (878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave., at 59th St. (546-1119). Next auction on 1/15.

Christie's East—219 E. 67th St. (546-1000). Next auction on 1/13.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). Next auction on 1/8.

Swann Galleries—104 E. 25th St. (254-4710). 1/7 at 10:30 and 2:30: ""Printed and Manuscript Americana." On view from 1/4.

restaurants

Rive Gauche...Z-Bar...Second Place

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Arqua—Traditional Northern Italian fare—think homemade pastas, octopus salad, Venetian shellfish soup—served in a dining room that is as spare and elegant as downtown gets. Owner Leo Pulito has an impressive wine cellar. *281 Church St. (334-1888). (E) AE, DC, DS, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Can—This elegant SoHo canteen for the hip and the stylish excels in Asian seafood concoctions like hot-pot salmon, South Sea prawns, and seafood paradise, a mélange of lobster, clams, and scallops with a mild black-bean sauce. *482 W. Broadway (533-6333). (M) AE, DC, MC, TM, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Diva—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

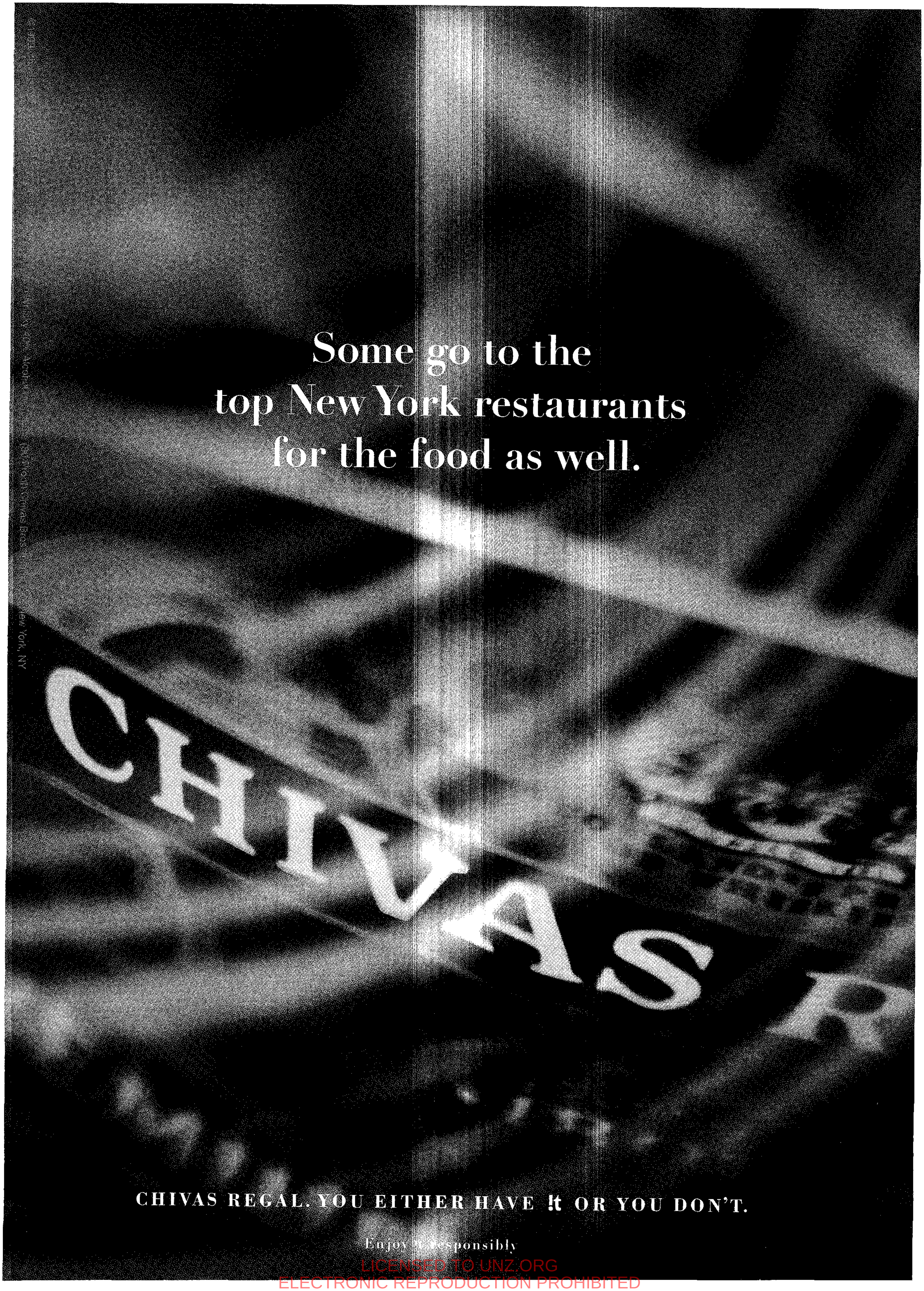
The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Objects of Desire

How Swede It Is

Anyone suffering from the delusion that the Scandinavian diet is limited to salmon and meatballs should sample the new winter menu at Christer's. Chef-owner Christer Larsson enriches his shrimp salad (below, left) with a tangy kefir dressing (a yogurtlike fermented milk with anchovies, Parmesan, oil, and vinegar), toasted walnuts, and a wedge of pungent Danish blue. Follow it with his delectably mild, delicate filet of turbot sautéed in a fruity Riesling sauce and garnished with a bundle of baby asparagus and fresh chanterelles (right). (145 West 55th Street; 974-7224.)

Photographs by Liz Steger


Some go to the
top New York restaurants
for the food as well.
CHIVAS
CHIVAS REGAL. YOU EITHER HAVE It OR YOU DON'T.
Enjoy it responsibly

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

S.O.B.'s—Few people know there's a kitchen in this popular Latin American music hall. The menu—a fusion of Latin, Caribbean, and Brazilian flavors—includes dishes like grilled shrimp tossed with tropical relish and chicken breast stuffed with plantains and chorizo. *204 Varick St. (243-4940). (I–M) AE, MC, V.*

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

Taliesin—This power dining room inside the Millenium Hilton attracts its fair share of bankers and brokers with creative New American cuisine. Sample the chef's Italian-influenced fare by ordering an appetizer degustation menu or the three-course Tuscan Tastings prix fixe for $45. Open for breakfast, lunch, and dinner. *55 Church St. (312-2000). (E) AE, CB, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. Late-night dining too. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, V.*

B-Bar—Surprise—the hot spot that used to be impenetrable unless you were Someone Important has metamorphosed into an American restaurant happy to serve everyone. Nibble on seafood from the raw bar, or order more substantial entrées like cod or lamb. The patio garden is a wonderful warm-weather oasis. *40 E. 4th St. (475-2220). (I–M) AE, DC, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, East Side

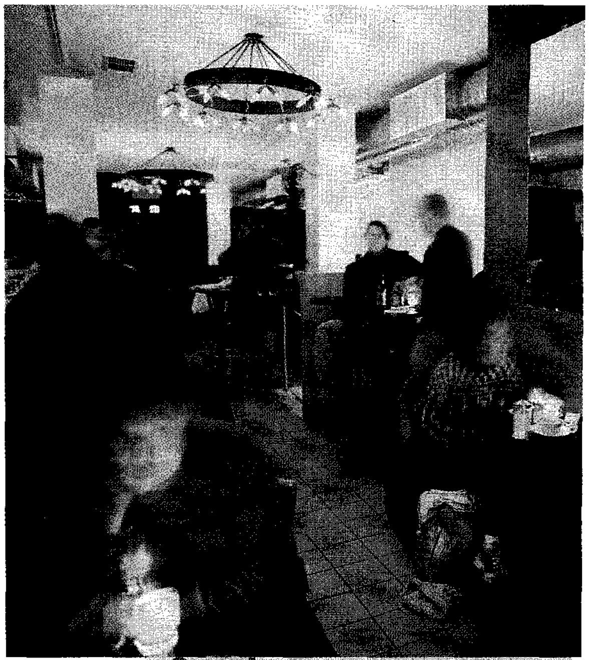
An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and chili and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. A new attraction is a weekend brunch accompanied by live Irish music, and fifteen versions of that most archetypical brunch drink, the Bloody Mary. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*



Opening
Sup All Night

East Villagers accustomed to resorting to the fluorescent, greasy-spoon environs of Kiev to sate their off-hour hunger pangs will welcome the sleek new 99 Second. Velvet curtains separate the long, narrow space into a brick-walled bar and two dining rooms open around the clock with everything—depending on the time of day—from pancakes and eggs to Sevruga and paté. But don't miss lemony black-bean hummus (why no pita?) and eye-watering Old Bay chicken wings. (99 Second Avenue, near 6th Street; 533-0990.)

Candela—A soaring space just off Union Square with medieval-theme décor and a contemporary American menu. Seared yellowfin tuna, braised lamb shank, and the random Asian influence as epitomized by the spicy chicken wontons indicate the chef's range. Light bites and a range of wines can be had at the already-buzzing bar. *116 E. 16th St. (254-1600). (M) AE, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Photograph by Kenneth Chen.

Medusa—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The au courant Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden apples. *239 Park Avenue South, nr. 19th St. (477-1500). (M) AE, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Osteria Laguna—A stone's throw from Grand Central, this rustic Italian restaurant features mostly Venetian fare. Risotto and pizza are particularly popular. *209 E. 42nd St. (557-0001). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Piccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformaggio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Rodeo Bar & Grill—This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders who come for the live nightly music as much as for the Tex-Mex grub. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. *375 Third Ave., at 27th St. (683-6500). (I) AE, DC, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Yo,

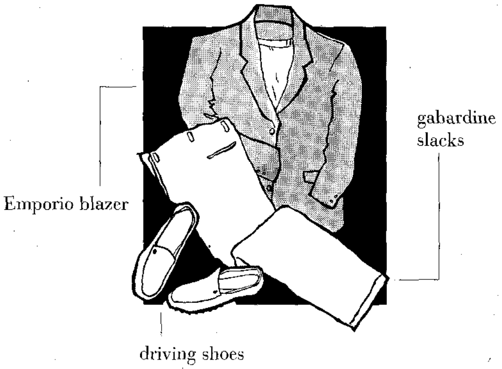
ADRIENNE
RESTAURANT

Come experience the new Adrienne. Its airy, contemporary ambience and inventive cuisine are going to knock you out.

THE PENINSULA
NEW YORK

700 Fifth Avenue at 55th, New York, New York 10019 For Reservations: (212) 903-3918

What to wear with Scottish Pheasant Pithivier.



At Mark's, we're more concerned about what you're eating than what you're wearing. So experience the clubby atmosphere and innovative cuisine that *Zagat* calls "NYC's best kept secret..." But please, wear what you like.

Breakfast • Lunch • Dinner • Afternoon Tea • Brunch • Private Parties • • Prix-Fixe Lunch • Pre-Theatre Dinner

MARK'S
RESTAURANT & BAR

Madison Avenue at East 77th St. 212-879-1864

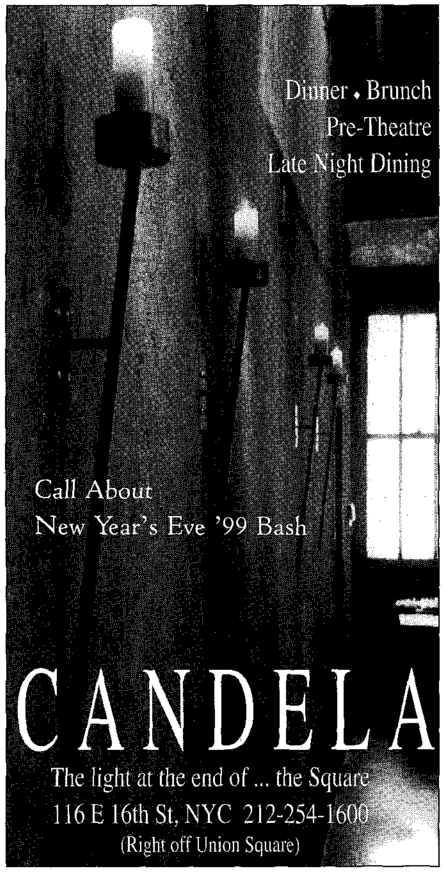
Discover Sicilian Cuisine

Bondí,
"A Southern
Italian
Renaissance"
New York Times

New York has
discovered
the real thing.
Caffe Bondí,
located in
the Flatiron
District,
introduced
Sicilian cuisine
to New York
in 1990.

CAFFE
Bondí
7 W. 20th St. NYC
212 691-8136

www.bondi-ny.com


Dinner ◆ Brunch
Pre-Theatre
Late Night Dining

Call About
New Year's Eve '99 Bash

CANDELA
The light at the end of ... the Square
116 E 16th St, NYC 212-254-1600
(Right off Union Square)

E. 16th St. (243-4020). (M) AE, DC, MC, V.

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Alex & Max's—The chef-owner of this popular after-work hangout named the casual premises after his sons. The contemporary American menu (available for lunch and dinner) lists such original concoctions as lobster shepherd's pie and "charbecued" salmon with jalapeño-cheddar grits cake. *38 W. 39th St. (398-0350). (M) AE, MC, V.*

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (727-8022). (M) AE, DC, MC, TM, V.*

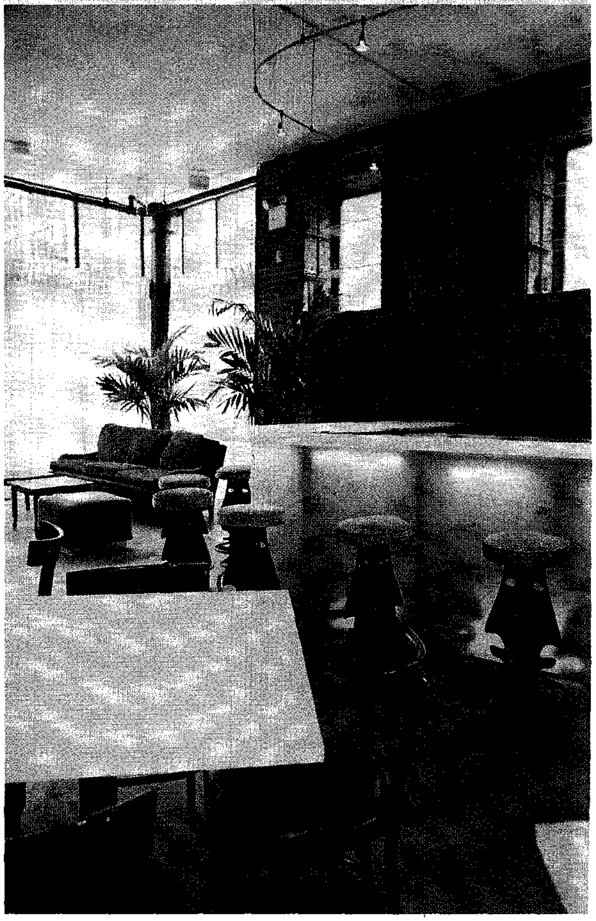
La Maison de Sade—This self-consciously "dungeon-style" Chelsea restaurant considers itself a perfect place to celebrate birthdays and bachelorette parties, especially if the celebrant has a healthy S&M streak. Come for the dominatrix shows or for dishes like canard confit Juliette, Sade's salmon, and Marquis de Sade cotes de porc. *206 W. 23rd St. (727-8642). (M) AE, MC, TM, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be

Opening
Out of Africa

Ostensibly African in theme, judging by the name and the zebra-skin upholstery, the new Zanzibar in fact has more in common with the archetypical Manhattan restaurant-lounge hybrid: a freestanding bar, velvet sofas, mood-enhancing D.J.'s, and—now this actually is a rarity—a round, lodge-style fireplace. The late-night Mediterranean menu offers light bites like grilled baby cuttlefish and steamed mussels with harissa and chickpeas, along with heartier entrées ($13 to $24) like baked-sea-bass charmoula with toasted-almond salad. (645 Ninth Avenue, at 45th Street; 957-9197.)



Photograph by Kenneth Chen

a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (682-2700). (I) AE, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops, and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

iambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

immy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. *219 E. 44th St. (682-5678). (I–M) AE, DC, MC, TM, V.*

a Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC.*

ontebello—The staff at this cozy neighborhood restaurant offers a gracious welcome, while the kitchen provides upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

orton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

aples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

eacock Alley—Under talented new chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

Simply Caviar—One of the newest caviar bars in midtown offers a lavish selection of caviar sampler and luxurious entrées like truffle tortellini, filet mignon in a tarragon demi-glace, and a foie gras platter. An adjacent retail counter sells caviar and other indulgences to go. Jacket required. *350 Park Ave., at 51st St. (838-3900). (M–E) AE, DC, MC, V.*

Tatou—Gilded-plaster satyrs, cherubs, jazz onstage, and New American cuisine. Executive chef Neal Myers has a flair with meats and creatively prepared seafood, like pepper-crusted tuna with black bean-and-mango sauce, and crab cakes accompanied by cole slaw rolls. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224). (I–M) AE, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel reopens with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, organic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. *700 Fifth Ave., at 55th St., in the Peninsula (903-3918). (M–E) AE, DC, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

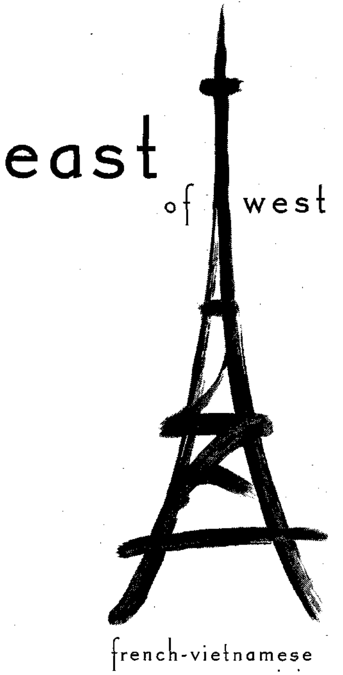
Barbetta—This elegant theater-district landmark is still owned, incredibly, by its founding family. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. The pretheater prix fixe menu runs $41; for $55 you can sample an all-fish tasting menu. The garden is a summertime oasis. *321 W. 46th St. (246-9171). (E) AE, DC, DS, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe's Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a color-


east of west
french-vietnamese cuisine
CAN
482 west broadway
at houston street
212 533 6333 soho

CAVIAR BOUTIQUE
RESTAURANT
BAR
CAVIAR RUSSE
EXPERIENCE A NEW LEVEL
OF INDULGENCE
~ THE WORLD'S FINEST CAVIAR ~
1(800)NY-CAVIAR
538 Madison at 54th
NYC 10022 • (212) 980-5908

1 9 2 6
BiCE
RISTORANTE
7 East 54th St. (5th/Madison)
Res: 212 • 688 • 1999

Salaam Bombay
Indian Cuisine
"New York Times ★★" Reichl, 1995
"One of the top Indian Restaurants" **Zagat '97,'98,'99**
"Top 10 Marcellino's Restaurant Report" **Marcellino '96**
317 Greenwich St. 226-9400
PRIVATE PARTY ROOM FOR UP TO 120

Welcome to
La Vela
ITALIAN RESTAURANT
Enjoy the hospitality and the food
373 Amsterdam Ave (77/78) • 877-7818
Lunch • Dinner • Free Delivery

via brasil
•RESTAURANT•
Live Music Wed. thru Sat.
20 YEARS OF TRADITIONAL BRAZILIAN CUISINE
34 WEST 46TH ST. (BET. 5TH & 6TH AVES.) NYC 212 997.1158

"An amiable *benvenuto*...luscious."
– Gael Greene
Osteria Laguna
209 E. 42nd Street
212-557-0001

❛ Has a Warm, Inviting Aura ❜ — N.Y. Times
Authentic French Cuisine • In the Heart of the Theater District
CREDIT CARDS: AE, V, MC
Res. 575-1220
250 W. 47th St., NYC
Pierre Au Tunnel

WINE SPECTATOR
"...10 Best Italian Restaurants in the USA..."
"...☆☆☆☆☆ Star Diamond Award..."
Ristorante Palio
Join Maria Pia
Pre-Theater Dinner
After-Theater Dinner
At the Bar for Dessert & Coffee
PALIO
ristorante
151 West 51 Street, New York, NY 10019 212.245.4850 FAX 212.397.7814

ful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Commonwealth Grill & Brewery—This Boston brewery import in Rockefeller Center attracts a riotous after-work crowd for its craft beers. The lunch and dinner menus feature American fare like grilled swordfish over lemon pasta, braised lamb shank, duck breast, and tuna, not to mention the obligatory burger. *35 W. 48th St. (977-2269). (I–M) AE, DC, DS, MC, TM, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $19.98 prix fixe dinner or the $12.95 lunch. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

Julian's—This casual Mediterranean restaurant doesn't get as frenetic as its sister establishment next door, but it still qualifies as a fun place to dine in Hell's Kitchen. The menu offers grilled swordfish, sautéed chicken breasts with grapes and pine nuts, and a range of Sicilian and Southern Italian specialties. *802 Ninth Ave. (262-4288). (I–M) AE, DS.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044). (M) AE, CB, DC, DS, MC, V.*

Mangia e Bevi—Dancing on the tables is an essential part of the dining experience at this lively Clinton spot. This is the place not for quiet conversations but for moderately priced Italian pasta, pizza, meat, and fish. *800 Ninth Ave., at 53rd St. (956-3976). (I–M) AE, DC, DS, MC, V.*

Mars 2112—Theme restaurants go intergalactic at this big-budget newcomer, which transports diners to the red planet via space shuttle. The food—applewood-smoked pork chops, lobster-mango sushi, smoked-duck quesadillas—will be, for the most part, familiar to earthlings. *1633 Broadway, at 51st St. (582-2112). (I–M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Molyvos—This interpretive Greek restaurant a stone's throw from Carnegie Hall is a large, stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. Sit at one of the tables up front for drinks and meze, or indulge larger appetites with dishes like grilled octopus, rabbit stifado, and vegetable dolmades. *871 Seventh Ave., nr. 55th St. (582-7500). (M) AE, DC, MC, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes fritto misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, homestyle Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Pierre au Tunnel—Traditional French cuisine, served in thoroughly charming and comfortable surroundings. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Rio de Janeiro—Meat is back in a big way at this churrascaria rodizio, where eighteen different cuts of beef are barbecued over a charcoal pit and served nonstop, until you say uncle. Live Brazilian music Wednesday through Sunday; prix fixe menus available. *127 W. 43rd St. (575-0808). (I–M) AE, DC, DS, MC, TM, V.*

SeaGrill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, lobster salad with couscous in spicy lobster oil, and pepper-seared tuna steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St (397-3737). (M–E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Cigar smokers even have their own designated space in which to unmolestedly exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers *121 W. 45th St. (869-4545). (I–M) AE, DC, MC TM, V.*

Tino's.com—This duplex Italian restaurant, done up in an unusual blend of Victorian and modern styles, provides a welcome respite from Fifth Avenue's crazed shopping scene. The Northern Italian menu offers an array of risotti, and the wine list is extensive. *40 W. 56th St. (262-9300). (M–E AE, CB, DC, MC, TM, V.*

Via Brasil—This casual, lively Brazilian restauran serves generous portions of feijoada, the nationa ode to meat, plus other assorted poultry and seafood specialties like vatapa, a fish dish with coconut-milk sauce. Live music Wednesday through Saturday keeps things hopping. *34 W. 46th St (997-1158). (M) AE, DC, DS, MC, TM, V.*

57th–60th Streets

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen, turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is by some very high-profile, and surprising, nonprofessionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Nirvana—The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, biryanis, kababs, tandooris, and vegetarian dishes. *30 Central Park So. (486-5700). (M) AE, MC, TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Campagnola—This comfortable Italian spot has been a neighborhood favorite for over a dozen years, thanks in part to host Salvatore's warm welcome. Of course, the flavorful country-style food—Italian bouillabaisse with lobster, double-cut veal chops with wild mushrooms, antipasto—is equally endearing. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

540 Park @ The Regency Hotel—Named for its address, this American grill at the Regency Hotel has a clubby, comfortable atmosphere. The regional, eclectic menu ranges from seared-tuna spring roll and chicken-fried lobster to barbecued duck and black-bean quesadilla. If the term "power breakfast" didn't originate here, it should have. *540 Park Ave., at 61st St. (339-4050). (M) AE, CB, DC, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

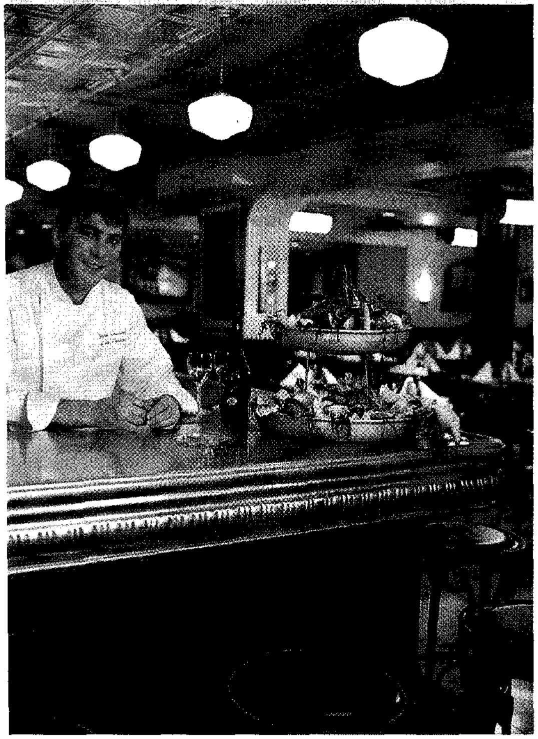
JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

La Soirée d'Asie—The family behind this graciously elegant Vietnamese restaurant on one of the Upper East Side's most charming blocks has already established a stronghold in Connecticut. The Manhattan branch is more upscale, but serves a similar mix of classic

Opening

Left Bank Holiday

Simon Oren and Andrew Silverman, partners in L'Express and Brasserie Centrale, have recruited a serious French chef to run the kitchen of their new Murray Hill bistro, Rive Gauche. Prior to his most recent stint at Daniel, Brittany-born Philippe Roussel (below) garnered raves at Chelsea Bistro & Bar and La Metairie for the sort of deeply flavored, herb-flecked fare he'll execute here: goat-cheese-and-onion tart, Emmental-cheese soufflé, bouillabaisse, braised lamb shank, wild-duck casserole, and—*bien sûr*—steak-frites. The mahogany-and-zinc bar, angled mirrors, and mottled yellow walls complete the Parisian picture. (560 Third Avenue, at 37th Street; 949-5400.)



hotograph by Robert Wright.

Come dine
with us...
Homemade,
authentic
Thai cuisine.

REGIONAL THAI
1479 First Avenue
New York,
NY 10021
212.744.6374

COME IN
AFTER WORK
AND FORGET
THE WORRIES OF
THE DAY.
HELL, FORGET
THE DAY
ALTOGETHER.

COMMONWEALTH GRILL & BREWERY

Restaurant/Brewery @ Rockefeller Center
35 West 48th St., NYC 212.977.2269

"We Cure Our Own Corned Beef.
Our Chicken Soup Cures Everything Else!"

BEN'S
TIMES SQUARE
JAVITS CENTER
MADISON SQUARE GARDEN
macy's

A reasonably priced, clean, comfortable art deco delicatessen and eatery featuring extensive menu, homecooked meals and fresh salads. Full bar. Walk to:

- Theatres/Times Square
- Madison Square Garden
- Empire State Building
- Javits Convention Center

The Taste of New York in the Heart of Manhattan!

BEN'S
KOSHER DELICATESSEN
RESTAURANTS & CATERERS
209 W. 38th St.
Just off 7th Ave.
(212) 398-BENS

Vincenzo & Maria Lamanna's
ISLE of CAPRI
Family Owned For 41 Years
Northern and Southern Italian Cuisine
Grotto Downstairs for Private Parties
Enclosed Sidewalk Cafe
1028 Third Avenue at 61st Street
One Block North of Bloomingdale's
(212) 758-1902 (212) 223-9430

PIG 'N' WHISTLE
IRISH PUB
Renowned for fresh salmon with horse radish crust, steaks, pasta and daily fresh seafood.
CASUAL DINING • LUNCH • DINNER
SNACKS • COCTAILS
OPEN 11:30am - 4:00am
PIG 'N' WHISTLE • ORIGINALITY AT ITS VERY BEST!
165 W 47th St. (6th & 7th Aves.) • NY 10036 • (212) 302-0112

PATRIA
"Nuevo Latino"
250 PARK AVENUE SOUTH 777-6211

Theater Goers Haven!
LA VERANDA
Elegance at Moderate Prices – One of the Best Italian Restaurants in New York!
MATINEE SPECIAL BRUNCH, SAT & SUN: $15.95
FREE PARKING NEXT DOOR 5 PM TO 1 AM
163 W. 47th St. • Res: (212) 391-0905

FINE CHINESE CUISINE
MR K's
The only winner of the prestigious Five Star Diamond Award for Chinese Cuisine from the American Academy of Hospitality Science
570 Lexington Ave. at 51st.
212/583-1668
The American Academy of Hospitality Science
Five Star Diamond Award

Bombay Palace
ESTD. 1979
30 West 52 St. (bet 5th & 6th Ave)
•212•541•7777
WWW.BOMBAY-PALACE.COM

Stieber *continued from page 43*

THERE WASN'T A GRAND FINALE WHEN Jerzy and I decided to stop being lovers. At first, there was too much residual jealousy to become close friends, but we spoke intermittently and went out occasionally, without being physically intimate. I met my future husband, Andrei, at a party I went to as Jerzy's guest. When I told Jerzy I was going to marry the man he introduced me to, he recalled my former boyfriend, asleep in my bed the night Jerzy first telephoned. Life is a great equalizer, isn't it?, Jerzy said.

Jerzy and I had little contact until 1984, about a month before I was due to give birth to my first child, Alexandra. I listened to him rant about how New York City has been murdered by the AIDS crisis. Brooding and nostalgic, he said that I would not believe the ghost town the streets of Manhattan had become. The sexual climate was parched beyond rejuvenation, leaving Jerzy to bear, as he never had before, the oppressive weight of emptiness.

IT'S A FEW MONTHS BEFORE JERZY DIED, AND he and I are having dinner at a quaint Japanese restaurant a short walk from his 57th Street apartment. We haven't seen each other for a couple of years. Jerzy has a wife, and a lover, who is a singer from Poland. He tells me she has great promise here in America. I don't know if he is referring to her career as a singer or her career as his lover.

Jerzy and I are enjoying dinner together for the last time, but I don't realize it. His face is an unmade bed where ghosts wrestle. He is worn out. I am looking for a glimpse of the younger Jerzy, who inspired and dazzled. I don't find it.

Jerzy tells me he is losing his mind.

He says he cannot trust anything to be familiar. His lover's favorite restaurant. The name of her perfume. His talent and ability to write. He is a sitting duck for memory lapses, sometimes disoriented in his own environment of intellect and erotica. I try to shake him with humor.

"Are you telling me you forgot where to put it?"

"Put what?" he answers.

Dinner should be over. We've had enough to eat, but Jerzy is starving for something intangible and so he stalls. He avoids asking for the check and continues to draw circles in his cup of soy sauce with a chewed chopstick.

Outside, we linger beneath a lamppost. Jerzy looks better. The harsh light flatters his intensity. He kisses me on the lips rather than on both sides of my face, and he holds me much longer than expected. I have been forewarned. ■

and contemporary dishes like spring rolls, curries, and special soups. *156 E. 64th St. (421-7899). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Orienta—This pretty room on the Upper East Side has become a popular meeting spot for the young and the stylish. Asian accents in the décor reflect the (mostly Vietnamese) Pan-Asian fare. Chicken satay, spring rolls, tuna sashimi, and dumplings are indicative of the menu's range. *205 E. 75th St. (517-7509). Also, 470 Sixth Ave., nr. 11th St. (243-2222). (M) AE, DS, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from new chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, li with antique fixtures and filled with fresh flowers brings a touch of luxury to the neighborhood *1578 First Ave., nr. 82nd St. (861-8608). (E) AE DC, MC, V.*

Regional Thai Sa-Woy—The well-spiced, artfully presented food at this two-story Thai restaurant cost a bit more than it would at your run-of-the-mil pad thai parlor, but the peaceful ambience and elegant, antique-strewn décor may very well pu you in the mood to splurge. *1479 First Ave., a 77th St. (744-6374). (M) AE, DC, MC, V.*

Sesumi—The neighborhood relies on this comfortable, brick-walled sushi parlor to satisfy all raw-fish cravings. Try one of the combo boxes. *1649 Second Ave., nr. 85th St. (879-1024). (M) AE, DC, MC, V*

Vermicelli—The décor of this restaurant is meant to evoke a much milder version of the Vietnamese jungle, with birdcage fixtures and a bamboo bar Try the crispy shrimp rolls, cracked lobster with ginger-scallion-and-honey sauce, or the grilled pork chop. *1492 Second Ave., nr. 77th St. (288 8868). (I) AE, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls Open and serving all the time. Stop in before o after a jaunt to Lincoln Center. *1 W. 67th St. (877 3500). (M–E) AE, CB, DC, MC, V.*

City Grill—This casual Upper West Sider is a low-ke compendium of all things American: Californi quesadillas, cobb salads, and Kansas City sirloin are offered at prices that don't break the bank. Or should you lack an appetite, have a drink at th 100-year-old mahogany bar. *269 Columbus Ave nr. 72nd St. (873-9400). (I–M) AE, DC, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retr feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, a overstuffed banquette, and the oversize goldfis tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Merlot Bar & Grill—This wine-besotted restaurant near Lincoln Center offers a French-American menu that complements offerings from the 600-bottle cellar and features two-week-long vintner's dinners. Signature dishes include wild-mushroom strudel, jumbo lump crab cakes, and osso buco of monkfish. Also open for lunch and late-night dining. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

eter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

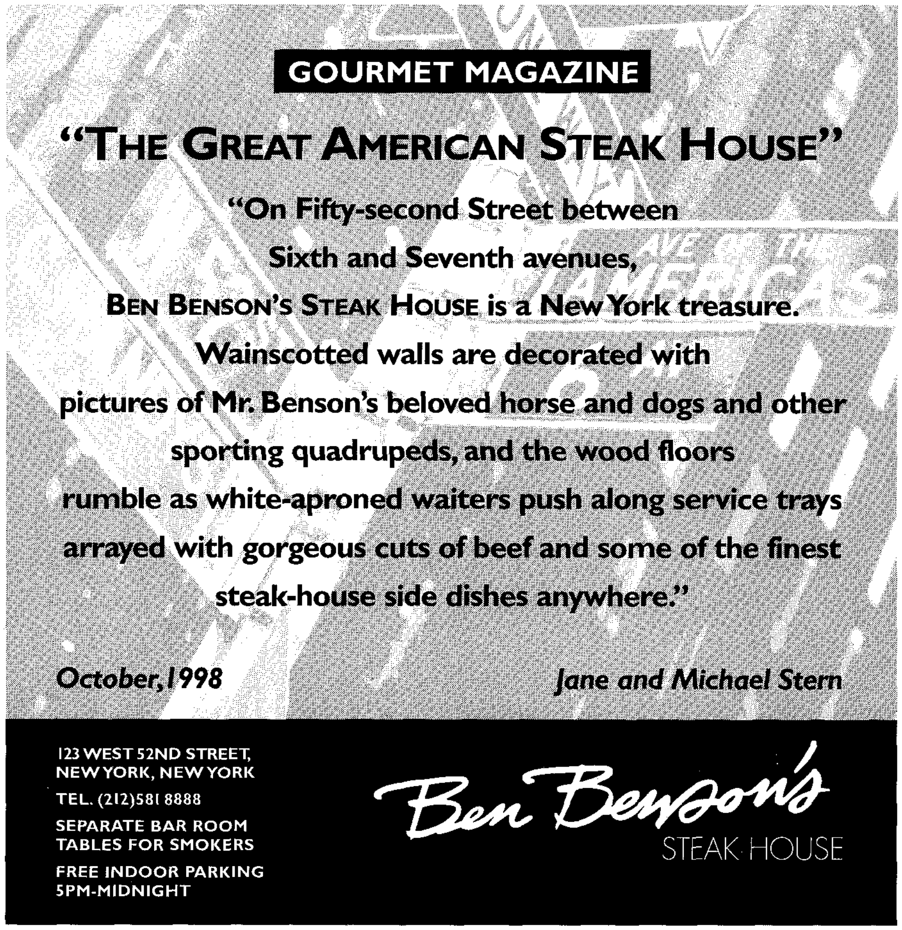
wo Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

lias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

esop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

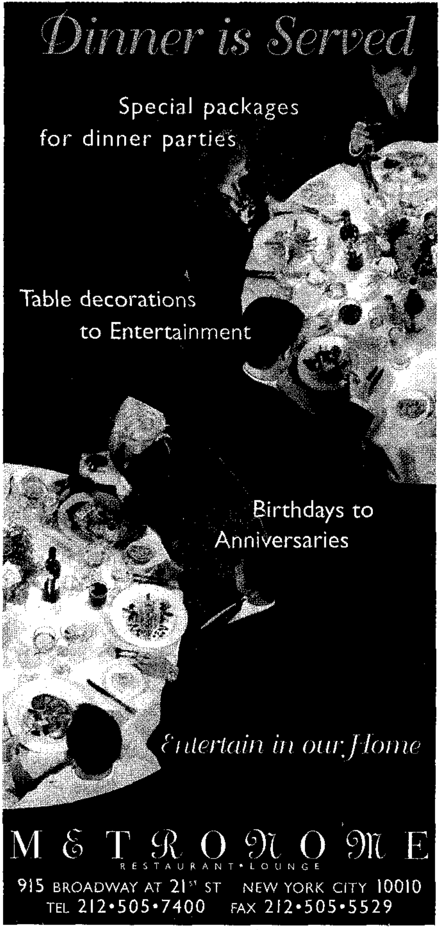

GOURMET MAGAZINE
"THE GREAT AMERICAN STEAK HOUSE"
"On Fifty-second Street between Sixth and Seventh avenues, BEN BENSON'S STEAK HOUSE is a New York treasure. Wainscotted walls are decorated with pictures of Mr. Benson's beloved horse and dogs and other sporting quadrupeds, and the wood floors rumble as white-aproned waiters push along service trays arrayed with gorgeous cuts of beef and some of the finest steak-house side dishes anywhere."
October, 1998 Jane and Michael Stern
123 WEST 52ND STREET,
NEW YORK, NEW YORK
TEL. (212)581 8888
SEPARATE BAR ROOM
TABLES FOR SMOKERS
FREE INDOOR PARKING
5PM-MIDNIGHT
Ben Benson's
STEAK HOUSE

For Reservations:
212-246-6773
212-246-6788
863 Ninth Avenue
Corner of 56th St
Fax: 212-977-3857
Bello
Northern Italian Cuisine
Free Parking for
Dinner Customers from 5 pm
ZAGAT 98

A Greenwich Village Tradition
Tio Pepe
Classic Spanish & Mexican Cuisine
"A wonderful place to meet, eat and have a great time, all at a reasonable price." Mary McCoy, MOR
168 West 4th Street (212) 242-9338

Piccolino
Celebrate New Years' Eve
Dinner, Dancing & Open Bar $ 75. per
8 East 36th St. (Fifth & Madison) 212.683.6444

"Venice without the Canals"
— Zagats '95
Osteria al Doge
142 West 44th Street
212-944-DOGE (3643)


Dinner is Served
Special packages
for dinner parties
Table decorations
to Entertainment
Birthdays to
Anniversaries
Entertain in our Home
METRONOME
RESTAURANT • LOUNGE
915 BROADWAY AT 21ST ST NEW YORK CITY 10010
TEL 212•505•7400 FAX 212•505•5529

nightlife

WFMU, Live...Eartha Kitt

Concerts

G. Love & Special Sauce—As the Beastie Boys are to rap, Philadelphia's Garrett "G. Love" Dutton is to the blues: An alternately precocious, irritating, and frattish white boy out to stake a claim in the genre, even if it means risking ridicule. Unlike the Beasties, though, Dutton hasn't attained bodhisattvahood through his pop stardom. He's a lot younger, so there may still be time for him to develop his sanctimonious side. 12/29 at 9. *Roxy, 515 W. 18th St. (777-6800). $17.50.*

Phish—The Vermonters' New Year's Eve show at the Garden has become something of a tradition, with skits, playacting, and funky jamming all through the night. The Dead it ain't—and mercifully so. These guys are way too curious to be tagged simply another bunch of noodle-rocking hippies. (Too bad the same can't be said for the majority of their fans.) 12/28–12/31 at 7:30. *Madison Square Garden, Seventh Ave. at 32nd St. (307-7171). $28–$35.*

Culture Club—Boy George is no karma chameleon. Leaving aside the fact that that phrase is pretty much meaningless, one can surmise that such a beast—like a regular, nonkarmic chameleon—is adept at blending in with its background. And clearly, George is on a lifelong mission to avoid anything of the sort. If his styling choices were anomalous back in the band's eighties heyday, they're downright freakish (in a good way, natch) now that the band is in nostalgia-revival mode. Having regrouped to tape a VH1 special, they're mining their old hits for all they're worth. New Year's Eve might be an occasion to let old acquaintances be forgot, etc. Not so, apparently, old pop stars. 12/31 at 8. *Radio City Music Hall, Sixth Ave. at 50th St. (307-7171). $47–$77.*

Clubland

Acme Underground—Once a skanky afterthought beneath a Cajun eatery, this intimate club has been overhauled, been cleaned up, and become the unlikely venue of choice for big-name rockers and legitimate up-and-comers alike. 12/31: Rogue's March; Patti Rothberg. *9 Great Jones St., downstairs (420-1934). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 12/31–1/2: Moxy Fruvous. *15 W. 4th St. (228-7880).*

Bowery Ballroom—12/28: Riding the same nostalgia wave as their poppier confrères in Culture Club (see listing, above), teutonic proto-industrial-rockers Einsturzende Neubauten are on the comeback trail as well. Now is the time when we dance. . . . 12/30–12/31: As iconic a New Yorker as there is, punk poet Patti Smith delivers a turbocharged New Year's. *6 Delancey St. (533-2111).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 12/30: Power-pop quartet extraordinaire A Don Piper Situation. 12/31: The chugging, funky, punky, Kurt Weill–influenced Skeleton Key might actually get the hipsters boogying. *161 Avenue A, at 11th St. (420-8392). $.*

CBGB & OMFUG—12/31: Food-obsessed downtown duo Cibo Matto (the name is, in fact, Italian for "food-crazy") are alternately funky and silly—and always a lot of fun. It's been a while since Miho Hatori and Yuka Honda—the Tokyo transplants who make up the group—played a gig in town, what with Honda's boyfriend Sean Lennon's own career taking off, and both members of Cibo playing in his band and all. Look for a cameo by young Mr. Lennon. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 12/28: Johnny Allen. 12/29: Jon Paris. 12/30: Sweet Georgia Brown. 12/31: Buddy Miles can get just as busy on a lone snare drum as he can on a kit full of bells and whistles. Don't expect him to cut any corners for this big show, though. 1/1–1/2: Popa Chubby. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

China Club—Having moved out of its Upper West Side basement and into a second-floor Hell's Kitchen location, the eighties' most infamous den of iniquity has gone more or less legit, with a swanky restaurant, cigars aplenty, and bathroom attendants to keep the stalls nice and, er, clean. *268 W. 47th St. (398-3800).*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 12/28: Underdog. 12/31: The Dictators; the Fleshtones. 1/2: The Lyres. *15 St. Marks Pl. (674-7959).*

Connolly's—Every Saturday (and New Year's Eve): Black 47. *14 East 47th St. (867-3767).*

The Cooler—A former meatlocker, this subterranean haunt offers spooky-cool atmosphere and cutting-edge sounds in equal measures. The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz wannabe Thurston Moore, and out-and-out freak Beck. 12/28: Polka Polka; Comrade Red; the 527's; Toulouse; Lowdown Payment. 12/31: Unwound. *416 W. 14th St. (229-0785). $.*

Fez—N.B. The Mingus Big Band's usual Thursday-night gig moves to Joe's Pub for New Year's Eve (see Jazz listings). *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—12/30–12/31: A veteran of both James Brown's JBs and the Parliament-Funkadelic psychedelic-soul junket, saxophonist Maceo Parker is himself a legitimate funk institution at this point. His sharp-toned honking is as instantly identifiable as any around. And his New Year's Eve show is a rump-shaking tradition in its own right, too. "Savoy Sundays" are weekly swingfests of ballroom dancing. *17 Irving Pl. (777-6800).*

Performance

Party Like It's 1989

Can't think of a better way to begin the end of the nineties than with a blast of wacky eighties nostalgia? Neithe can we. The recently reconvened Culture Club plays Radio City Music Hall, December 31 ("Concerts").

Knitting Factory—12/28: Jameel Moondoc. 12/29 International House of Trances. 12/31: Luna. 1/1 At "Invitation to the Beginning of the End of th World," Quentin Crisp and Penny Arcade trad witticisms on aging (that of Crisp himself and o our equally worn-out culture), as the lounge Church of Betty plays. 1/2: Brazilian-born techn wunderkind Amon Tobin flips the fluttering funky beats. *74 Leonard St., bet. Broadway an Church St. (219-3055). $*

Life—12/31: In a fourteen-hour, 6 (P.M.)–to– (A.M.) marathon, Eartha Kitt gets slinky, Funkmaster Flex gets raw, Grandmaster Flash gets funky and everybody gets down. Aww, yeah. *158 Bleecker St. (420-1999).*

Manny's Car Wash—A little Chicago on the Uppe East Side. Mondays, beware salivating yuppi swells here for ladies' night. Every Sunday, it Manny's World Famous Blues. Mondays: Crai Dreter & Friends. 12/30: Duke Robillard Band 12/31–1/1: Little Mike and the Tornadoes. 1/2 Bill Perry Band. *1558 Third Ave., bet. 87th and 88t Sts. (369-BLUES).*

Maxwell's—After a couple years' dormancy, New Jersey's (and perhaps the tri-state area's) finest roc club is back with a vengeance. 12/30: Muff 12/31: Dayton, Ohio's Robert Pollard, along wit his outfit Guided by Voices, gives up the over-the

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Robin Green/Virgin Record

top Beatle bombast. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 12/28: Skyrocket. 12/29: Lesion. 1/2: Sit 'n' Spin. *217 E. Houston St. (260-4700).*

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. *375 Third Ave. at 27th St. (683-6500).*

S.O.B.'s—The city's premier world-music, reggae, and soul-jazz venue, presenting acts that could fill stadia back home and local talent that might one day do the same here. Most nights, sets at 10 and midnight. 12/31: Eddie Palmieri; Frankie Negron. *204 Varick St. (243-4940).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Fridays and Saturdays at 8, the Supper Club's house big-band swings with abandon. 12/31: "This Joint Is Jumpin' " & Supper Club Big Band. *240 W. 47th St. (921-1940).*

Tramps—12/28: Gold-chain-favoring rap vet (and longtime Doug E. Fresh collaborator) Slick Rick makes his big, post-prison comeback, having finally served his debt to society—and the cousin he shot in the butt in the late eighties. With Dujeous. 12/30: JGB Band; Melvin Seals; Gloria Johnson. 12/31: They Might Be Giants; Carmaig de Forest. *51 W. 21st St. (727-7788).*

Westbeth Theatre—12/31: Freak-rocking *faux-frères* Ween come out of the south-Jersey swamps for some falsetto-singin', p.c.-baiting pseudo-soul. *151 Bank St. (691-2272).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. Monday is the long-running drum-and-bass extravaganza "Konkrete Jungle." 12/28: Dude of Life. 12/29–12/30: Disco Biscuits. 12/31: Deep Banana Blackout. *161 Hudson St. (966-5244)* $.

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30; $10 minimum. 12/29: Gil Evans Orchestra. 12/30: Gary Morgan & Mother of All Big Bands. 12/31: Gloria Lynne. 1/1–1/2: Pete "La Roca" Sims & Swingtime. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 12/28: Chick Corea & Origin. 12/29–1/3: Robert Flack has a lot more in her than "Killing Me Softly," a tune that got worked to the bone a couple of years ago by the Fugees. If FM saturation is what it takes to effect a comeback, so be it. *131 W. 3rd St. (475-8592).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. 12/29: Dave Fiuczynski. 12/31: Organist Big John Patton isn't quite the funk powerhouse he was in the sixties, but his subtle touch is still there in sufficient quantities to make him worth checking out. *174 Orchard St. (780-0313).*

ridium—In the cozy basement across from Lincoln center, you'll find some of the finest chow in jazzland, plus formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 12/29–1/3: "Spirituals to Swing," with Cyrus Chestnut, Mark Whitfield, Donald Harrisson, Craig Whitaker, Craig Handy, Rodney Whitaker, and Carl Allen. New Year's Eve, vocalist Vanessa Rubin joins in. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

The Jazz Standard—12/29–1/3: On his recent *Shades of Bey*, singer-pianist Andy Bey delivers perfectly nuanced interpretations of "Midnight Blue" and "Dark Shadows," and a delightful vocal version of "Straight, No Chaser." But the highlight of the disc—Bey's second since resurfacing after a two-decade hiatus—is a tune originally written around the time of the last album he made before disappearing: Nick Drake's "River Man." Catch this master of melancholia in an ultra-rare live appearance. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Tues.–Thurs. at 9 and 11, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7. $15–$25 cover; $10 minimum. *116 E. 27th St. (576-2232).*

Joe's Pub—12/31: The mighty Mingus Big Band relocates up the street to this trendy watering hole from its usual Time Cafe headquarters for one night. $100–$175 cover (includes buffet and champagne toast). *425 Lafayette St. (239-6200).*

Showman's Café—Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. *375 E. 125th St. (864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10 *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. 12/29–1/3: Art Farmer Quintet. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11 , with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tonic—12/30: Sync; Jaron Lanier. 12/31: Marc Ribot y los Cubanos Postizos. *107 Norfolk St. (358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 12/29–1/3: Dr. Michael White's Original Liberty Jazz Band of New Orleans. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Zinno—Recently renovated, this pretty Italian restaurant has moved its stage into the large dining room—affording good sight lines from most of the tables and shifting the place's feel from restaurant-with-jazz to jazz-club-with-dining. Sundays: Joe Coleman and Bob Albanese. Mondays: Sol Yaged Combo. Tuesdays: Kendra Shawk; Frank Kimbrough; Ben Allison. 12/30–12/31 and 1/2: Junior Mance Quartet, with Joe Temperly, Earl May, Jackie Williams, and Eunice Newkirk. *126 W. 13th St. (924-5182).*

Comedy

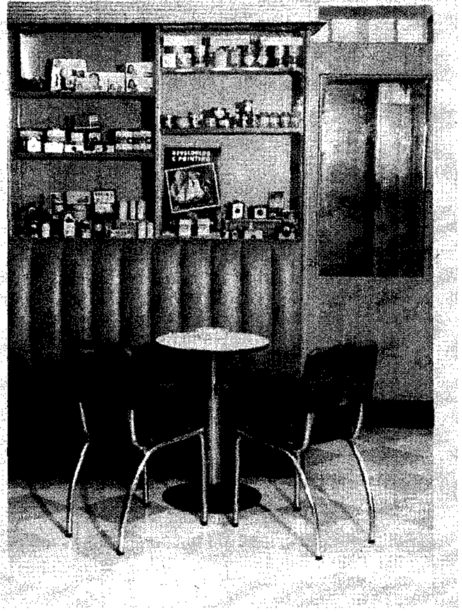
Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30, Fri. and Sat. at 8, 10, and midnight.

Opening

Radio Free Jersey

Though East Orange's Upsala College went belly-up in 1994, the school's onetime radio station, WFMU, has, as any music obsessive will tell you, continued to thrive—or at least to survive. Most recently, the station squeaked through a turf battle with the combined forces of a larger, wealthier broadcaster and the FCC. Despite this triumph, however, many unfortunate New Yorkers continue to have difficulty receiving the station's joyously (sometimes maddeningly) eclectic sounds.

Now, for at least one night a week, poor reception and hostile federal regulators are no problem for the station, thanks to its new "Off the Air" series at the East Village's Barmacy (pictured). The Monday-night shindig, whose bar take supports the perpetually beleaguered free-form station, features 'FMU personalities like Dave "the Spazz" Abramson, Steve "Steinski" Stein, and Andy Zack spinning their musical grab-bag of oddities, lost gems, and other ear-pleasing arcana: Telly Savalas covers; cut-and-paste Japanoise by Yoshinori Sunahara and Takako Minekawa; and Brian Eno's seventies glitter-pop. Times have been rough for non-mainstream radio: This year alone has seen a change of format for WNEW and the outright demise of WQEW. That leaves WFMU as the longest-standing free-form radio station in the U.S.—and its staff wants it to stay that way. So far, the gig at Barmacy has worked. "The Monday crowd has doubled," says Mike Jolles, the bar's manager. "People have been calling all the time to find out when the 'FMU people are gonna be down." They—and you, one hopes—will be getting down from 10 to 2. ROBERT MARA



hotograph courtesy of Barmacy.

Jim Norton, DC Benny, Jim Gaffigan, Robert Kelly, Jordan Rubin, Nick Swardson & Macio. *82 W. 3rd St. (477-1000).*

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. Wednesdays, "Gemini Lounge," with the Sklar Brothers. 12/28: Mitch Fatel. 12/29–12/31: Kathy Griffin, the red-headed stepchild of stand-up comedy. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$24.50, two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.–Thurs. at 9. 12/28–12/30: Wanda Sykes-Hall; Gregg Rogell; Jim Norton; Robert Kelly; Godfrey. 12/31: Louie C.K.; Greg Giraldo; Rick Crom; Gregg Rogell; Robert Kelly; Godfrey; Jim Norton. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 Cover is $15 Fri. and Sat., $12.50 on weeknights; no minimum. 12/28–1/3: Nancy Redman; Greg Rogell; Jim Norton. 12/31: Nancy Redman; Joe Mulligan; Greg Rogell; Jim Norton; Justin McKinney; Willie Asbury. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Shows Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 1/1–1/2: Jim Gaffigan; Tina Giorgi; Elon Gold. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri.–Sat. at 7, 9, and 11:30 12/31: Mike Estime; Sue Costello; William Stephenson; Eric Kornfeld; Greg Carey. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. Through 1/2: Andrea Marcovicci (early shows Tues.–Sat., late shows Fri. and Sat.). *59 W. 44th St. (840-6800).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (741-9105).*

Cafe Carlyle—Bobby Short finishes his annual six-week run, New Year's Eve. Beginning 1/2, everybody's favorite taxi-cab announcer, Eartha Kitt, growls and purrs us into spring. Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45. $50 cover ($25 for Davis's late, Woody-free set); no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis performs the work of George Gershwin in "Things Are Looking Up." $12 minimum; jacket and tie required. *Fifth Ave. at 61st St. (940-8195).*

Danny's Skylight Room—Through January: Blossom Dearie. $20 cover; $15 minimum. *346 W. 46th St. (265-8130).*

"Do You Hear What We Hear?"—If the treacly sentimentalism of the typical holiday pageant brings you nothing but a bad case of seasonal affective disorder, Justin Bond has the cure. In this long-runner, Bond's boozy, over-the-hill drag-queen alter ego, Kiki DuRane—the singing half of notorious cabaret duo Kiki & Herb—offers a deeply addled take on Advent. On the set list are some Christmas songs, and some songs *Kiki* thinks are Christmas songs—"Were You There When They Crucified My Lord?," "Everybody Is a Star" (by soul-Santa Sly Stone), and "Rudolph the Red-Nosed Reindeer," sung to the tune of "Smells Like Teen Spirit." Fridays and Saturdays through 1/3. *P.S. 122, 225 Lafayette St. (477-5288). $12.*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. $15 cover; two-drink minimum. Show starts at 8. 12/31: Natalie Douglas. *228 W. 10th St. (924-0088).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Tues.–Thurs. at 9, Fri. and Sat. at 9 and 11. $30 cover; two-drink minimum. Through 1/2: Lee Roy Reams. *363 W. 46th St. (586-0244).*

Four Seasons—12/31: Barbara Cook. $800 cover is all-inclusive. *99 E. 52nd St. (754-9494).*

Lutèce—12/31: Michael Leonhart. $100–$175 cover includes a four-to-six-course menu. *249 E. 50th St. (752-2225).*

Michael's Pub—Julie Wilson's standing-room-only show has been extended into an open-ended run. Mondays, the New Orleans Funeral and Ragtime Orchestra plays for the 28th year running. Sets at 9 and 11. $25 cover Tues.–Thurs.; $30 cover Fri.–Sat., $15 cover Mon.; $15 minimum all week. *The Park Restaurant, 109 E. 56th St. (758-2272).*

Sardi's—Fridays, John Malino's combo plays jazz standards. No cover. Thursdays: Mark Nadler. $15 cover. $12 minimum all nights. *234 W. 44th St. (221-8444).*

Performance

Year of the Catwoman

After ringing in 1999 at Life's fourteen-hour New Year's Eve marathon (see "Clubland" listings), Eartha Kitt takes a one-day breather before diving into her next fabulous endeavor: a nine-week run at the Cafe Carlyle (see "Cabaret"). *Grrrow!*

Photograph courtesy o
Jerry Kravat Entertainmen

Bars

Alligator Alley—Jägermeister on tap and Billy Joel's "Only the Good Die Young" blasting on the jukebox while a gaggle of twentysomething women dressed for bed by themselves in leggings and oversize sweatshirts sing along. *485 Amsterdam Ave., at 84th St. (873-5810).*

Angel's Share—Tucked discreetly inside an already-discreet second-story Japanese restaurant, this ultra-suave boîte is the ultimate in low-key hipness. The management admits only as many customers (about 30) as there are seats and routinely turns away large parties, to keep rabble-rousing to a minimum. The combination of seclusion, exclusivity, and the bar's legendarily precise (some say obsessive) bartenders results in perhaps the finest experience of its kind in the city. *9 Stuyvesant St., near 9th St. and Third Ave. (598-3041).*

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). The shagadelic Wednesday-night grindfests are more decadent than any party has a right to be in the nineties. *29 Bedford St., at Downing St. (627-1580).*

Barmacy—Once a drug store, now a way-freaky theme bar (Gamecock condoms, anyone?), this spacious Alphabet City hang is the less-packed sister to Beauty Bar. Monday nights, D.J.'s from WFMU take over (see page 103). *538 E. 14th St. (228-2240).*

Beer Hall—Until recently a sushi bar, this odd and cavernous space dropped the raw fish in favor of baskets of peanuts and pints of cheap beer. No liquor (just hops and some low-rent wine), almost no good music on the jukebox, and no crowd to speak of, ever—this is the place to go to drown your sorrows in no-frills style. *29 Second Ave, bet. 2nd and 3rd Sts. (375-1449).*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit and the bar keeps the traffic at these vital transaction points light. *235 Eldridge St., at Houston St. (no phone).*

Ciel Rouge—If you can get a table, you're in luck: The extensive and perfectly executed drink selection, the Second Empire décor (which includes a paint job that matches the moniker) and the French-café-style entertainment all make Cie Rouge the perfect setting to pass a winte evening. If you ge stuck standing at the bar, though, the half-Eurotrash, half-reverse-slumming-downtowne crowd might be a bring down. *176 Seventh Ave., bet 20th and 21st Sts. (929-5542).*

J.J. Beckett's—With the exception o the occasional overenthusiastic undergrad, most of the folks at this Naugahyde-and-pressboard dive look a though they deserve a drink. Finally, a destination bar on the Upper West Side that's not a pathetically phony friends-in-low-places theme bar. *Amsterdam Ave. at 90th St. (787-9628).*

9C—The unassuming neighborhood hang has buckled under the weight o Alphabet City saloon practice, changing its name from Barcode to the more efficient, if less imaginative, intersection handle. Fortunately, all its charms are stil intact: fire-breathing bartenders, bluegrass, tipsy Pratt students, and—Monday nights—gritty electro-country star Gre Garing. *700 E. 9th St. (no phone). $.*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics fo years, and nothing beats the view a sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

in concert

Beethoven Marathon at the 92nd St. Y

Classical Music

Tuesday, December 29

lew York String Orchestra—Performs works by Prokofiev, Elgar, Vivaldi, and Beethoven, with the Guarneri String Quartet. Jaime Laredo, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $11–$35.*

lew York Philharmonic—Performs Beethoven's Symphony No. 5 and Shostakovich's Symphony No. 5. Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $14–$73.*

eter Schickele—Performs "Songs My Mother Wouldn't Teach Me the Words To," a program of Schickele/P.D.Q. Bach works. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $15–$45.*

Wednesday, December 30

lew England Symphonic Ensemble—Performs Rutter's *Gloria* and *Te Deum* and Britten's *The World of Spirit*. Earl Rivers and Larry Ball, conductors. Also appearing, the Han-S Chorus, performing traditional Chinese songs. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $16–$65.*

New York Gilbert & Sullivan Players—Perform *H.M.S. Pinafore. Symphony Space, Broadway at 95th St. (864-5400), at 3; $25–$45.*

Thursday, December 31

New York Philharmonic—Performs works by Johann, Johann Jr., and Richard Strauss, with sopranos Deborah Voigt and Noemi Nadelmann, and mezzo Angelika Kirchschlager. Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $35–$150.*

New York Gilbert & Sullivan Players—See 12/30, at 8.

Beethoven New Year's Eve Celebration—Pianist Anton Kuerti and the Jupiter Symphony perform five Beethoven piano concerti and the *Prometheus* overture. Jen Nygaard, conductor. *92nd St. Y, Lexington Ave at 92nd St. (996-1100), at 5 and 9; $35–$45.*

Bargemusic—Performs a Gala Benefit concert of Bach's complete Brandenburg Concerti. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $150.*

Friday, January 1

Orchestra of St. Luke's—Performs a re-creation of the Viennese New Year celebration, featuring works by Lehar, Stolz, and all three Strausses, with dancers from the New York City Ballet. Peter Guth, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 2:30; $30–$85.*

New York Gilbert & Sullivan Players—See 12/30, at 8.

Saturday, January 2

New York Philharmonic—Performs Tchaikovsky's Symphony No. 6 and String Sextet ("Souvenir de Florence"). Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 2; $14–$73.*

New York Gilbert & Sullivan Players—See 12/30, at 3 and 8.

Sunday, January 3

New York Gilbert & Sullivan Players—See 12/30.

Opera

Metropolitan Opera—Performs Mozart's *Die Zauberflöte*, 12/29 and 1/1 at 8; Verdi's *La Traviata*, 12/30 at 7:30; Strauss' *Die Fledermaus*, 12/31 at 7 and 1/2 at 1:30; and Janácek's *Kátya Kabanová*, 1/2 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $25–$210.*

Amato Opera—Performs Rossini's *The Barber of Seville*, 1/2 at 7:30 and 1/3 at 2:30. *319 Bowery (228-8200); $23.*

Dance

New York City Ballet—Performs "George Balanchine's *The Nutcracker*," 12/29 and 12/30 at 6, 12/31 at 7, 1/2 at 2 and 8, and 1/3 at 1 and 5. *New York State Theater, Lincoln Center (870-5570); $10–$80.*

Alvin Ailey American Dance Theater—Performs Ailey's *Revelations*, Holder's *The Prodigal Prince*, and other works, 12/29–12/31 at 8, 1/2 at 2 and 8, and 1/3 at 3. *City Center, 131 W. 55th St. (581-1212); $15–$55.*

Donald Byrd/The Group—Performs *The Harlem Nutcracker*, with choreography by Byrd set to live music based on Ellington-Strayhorn arrangements, 12/29–1/1 at 8, 1/2 at 2 and 8, and 1/3 at 2 and 7. *Opera House, Brooklyn Academy of Music (718-636-4100); $25–$65.*

Eliot Feld's Ballet Tech—Performs two programs of Feld works, including *Papillon, Simon Sez, Contra Pose*, and *Cherokee Rose*, 12/29 and 12/30 at 2 and 6, 12/31 at 8, 1/2 at 2 and 8, and 1/3 at 2. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Previews

Ship of Fools

Victorian satire is alive and well in New York City as the New York Gilbert & Sullivan Players open their 25th season on Wednesday. 'H.M.S. Pinafore' opens the run, playing 12/30–1/3 and 1/21–1/24, including a "Champagne Gala" on New Year's Eve. The players will also present 'Ruddigore' 1/7–1/17.

otograph by Lee Snider/Photo Images.

the mix

New Ways to Spend New Year's Eve

John Leonard's TV Notes

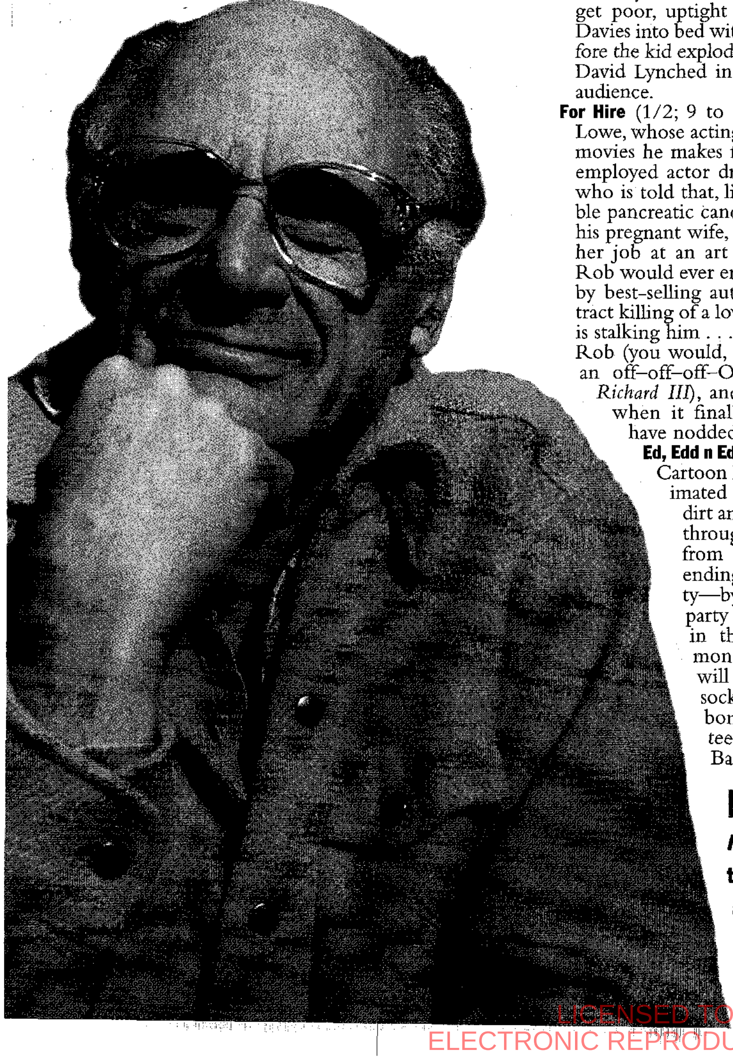
A Streetcar Named Desire (12/30; 8:30 to 11:30 P.M.; Channel 13) is what happened to the play by Tennessee Williams after Andre Previn decided to turn it into an opera, with English subtitles even though Previn's music is, of course, all caterwauled in English—by soprano Renee Fleming as a not-in-the-least-bit-fragile Blanche, Rodney Gilfry as a wholly boorish Stanley, Elizabeth Futral as a generally fetching Stella, and Anthony Dean Griffey as a surprisingly sympathetic Mitch. "Caterwauling" is, perhaps, too unkind. Some very nice notes indeed are strung together for Stella's trilling on the morning after a night before of sexual fulfillment, for Blanche's wistful "Soft people have got to shimmer and flow" and her heartbreaking "I want magic," for a Blanche-Mitch duet on "when you lose the one you love," and for the gentle, concluding passage in which "I have always depended on the kindness of strangers" is sung just once but the "whoever you are" is repeated despairingly. Still, even Philip Littel's scrupulous libretto is no substitute for the playwright's poetry, dumped so unceremoniously in this "Great Performances" world premiere of the San Francisco Opera production. Why not jazz, instead of recitatives designed deliberately to be unhummable? And one shudders to imagine twelve-toned forthcomings of, say, *The Death of a Salesman* or *Long Day's Journey Into Night.*

Busby Berkeley: Going Through the Roof (12/31; 10 to 11 P.M.; Channel 13) revisits the classic military formations of mermaids, skyscrapers, coins, bugles, pianos, and bananas in movies like *42nd Street, Gold Diggers of 1933, Footlight Parade,* and *The Gang's All Here*; goes back to the Ziegfield Follies to fill in the historical context; and talks to everybody from Esther Williams, who was always wet, to J. Hoberman, who calls Busby's stuff the MTV of the thirties, to Kenneth Anger, who fills us in on the alcoholism, the mother fixation, the six marriages, and the one attempted suicide. An enthralling hour.

Going All the Way (1/1; 9 to 11 P.M.: Sundance) came and went in a handful of neighborhood theaters last year, generally disdained by the critics. But I rather liked Mark Pellington's film version of Dan Wakefield's *coming-of-age-in-fifties-Indianapolis* novel, especially Ben Affleck's performance as the bad-boy Korean War vet who does his very best to get poor, uptight voyeur-photographer Jeremy Davies into bed with some female, any female, before the kid explodes. Maybe the fifties have to be David Lynched in *Pleasantville* for today's jaded audience.

For Hire (1/2; 9 to 10:30 P.M.; TMC) stars Rob Lowe, whose acting seems to get worse the more movies he makes for cable television, as an unemployed actor driving a hack to pay the bills who is told that, like his father, he has inoperable pancreatic cancer at the very same time that his pregnant wife, Bronwen Booth, is fired from her job at an art gallery, which explains why Rob would ever entertain the notion put to him by best-selling author Joe Mantegna of a contract killing of a lowlife drug dealer who Joe says is stalking him . . . except that everybody lies to Rob (you would, too, if you listened to him in an off–off–off–Off Broadway production of *Richard III*), and by payback time, which is when it finally gets interesting, you may have nodded off.

Ed, Edd n Eddy (starting 1/4; 8 to 8:30 P.M.; Cartoon Network) introduces three animated suburban dweebs, as dumb as dirt and twice as gawky, trying to get through a hot summer's vacation from grammar school—without ending up in a correctional facility—by losing their trunks at a pool party to which they weren't invited in the first place; by reenacting monster movies, so that the girls will throw up; by mailing their socks to their "true loves"; by stink bomb unto jawbreaker. Guaranteed to bring out the worst in the Bad Seed in your house.



Happening ***The Paris Review*** **brings Arthur Miller to the 92nd Street Y on January 4 at 6 P.M. to discuss his life and work with Christopher Bigsby.**

Radio Highlights

The Lewis Burke Frumkes Show—Sundays at 8 P.M 1/3: Philip Lopate, editor of *Writing New York* WPAT, 930 AM.

Casper Citron—Saturdays at 10 P.M. 1/2: Amo Kollek, former mayor of Jerusalem an writer/director of the new film *Sue*, discusses hi life and work; Eric Drilling, director of *Rive Red,* talks about this drama of brotherhood, violence, and justice in rural New Hampshire WOR, 710 AM.

"Days of Wine and Roses: A Celebration of Johnny Mercer"—1/2–1/6 at 7 P.M.: Branford Marsalis host this concert by the Carnegie Hall Jazz Band WBGO, 88.3 FM.

The Written Word

The 25th Annual New Year's Day Poetry Marathon—1/1 a 2 P.M.: Readings by 135 poets, famous and ne with music, dance, and performance art till the we hours. Poetry Project at St. Mark's Church, 131 E 10th St. (674-0910); $12–$15.

Mary Gannon and Sifu Ken Lo—1/4 at 6 P.M.: Reading from their poetry. Mad Alex/No Moore, 23 West Broadway (693-0405); $5.

Brian Keith—1/5 at 7 P.M.: Reading from his ne novel, *Walking Through Mirrors.* A Different Light 151 W. 19th St. (989-4850); free.

Lectures and Panels

Arthur Miller—1/4 at 6 P.M.: The playwright talk with professor Christopher Bigsby. 92nd St. 1395 Lexington Ave. (996-1100); $12.

Tours

New Year's New York—12/31 at 12 P.M.: Tour the Ellis Island museum and grounds celebrating ne beginnings in the New Land. Meet at the flag pole at the center of Castle Clinton Nation Monument in Battery Park (439-1090); $16.

New York in a New Year—1/1 at 1 P.M.: A tour of th history, architecture, and people of lower Manhattan. Stops include the Woolworth Building, Bowling Green, the New York Stock Exchange, an more. Meet at the front steps of the U.S. Custo House at Bowling Green (439-1090); $10.

New Year's Eve Jaunt—12/31 at 2 P.M., 4 P.M., 6 P.M and 8 P.M.: Four tours of the largest Chines community in the U.S., Manhattan's Chinatow Stops include a Chinese bakery, herbal shop, an food emporium, a Buddhist temple, the histori Edward Mooney House, and the former site the Chatham Club. The tours end with a restaurant stop. For meeting places and reservation call 265-2663.

Greenwich Village—1/2 at 1 P.M.: Investigate the history and architecture of the neighborhood hom to artists, writers, and radicals, such as Aaron Bur Edith Wharton, e.e. cummings, and others. Me at the Washington Square Arch (439-1090); $10.

New Delights in the Big Apple—1/1 at 11 A.M.: tour of midtown, the newly renovated Gran

Photograph from Photofe

Happening

Marathon Clan

Like many other great New York traditions, the Poetry Project's New Year's Day Marathon Reading at St. Mark's Church began for one reason: the need for cash. "When we started doing this 25 years ago, we were always getting Allen Ginsberg or William S. Burroughs or some big-name poet to come and raise money for a cause—the Black Panthers, George McGovern, the antiwar movement—you get the idea," says artistic director Ed Friedman. "Sometimes, *we* need to be the cause." The annual fund-raising effort has evolved into a major celebration of the East Village literary scene. "There is a special, inspiring something there in the acoustics," says Patti Smith (pictured, with guitarist Lenny Kaye), who gave her first poetry reading ever in 1971 at the church. Eric Bogosian, another performer who got his start with the Poetry Project, says, "It's very soul-cleansing to participate and feel all the ghosts of past performances in the church, which is really a sacred space for the community and the artists that work there." This year, some 135 poets and performance artists will take part in the twelve-hour event, among them Smith, Bogosian, Kaye, Vernon Reid, Richard Foreman, Rick Moody, and Jim Carroll, who says his favorite onstage moment of all time took place there. "I want to start out by saying I was completely clean," he insists. "I got up there feeling light-headed and started to read a song lyric. I was weaving around the podium and then I collapsed down the steps. Everyone thought it was some move, but it was just that I, like, totally fainted. I was sideways on the floor, but I kept going and I didn't miss a lyric. They all said it was great—it's sort of a rock-and-roll audience." See "The Written Word" for details. ARIEL LEVY

Central Terminal, the new Times Square, and more. For meeting place and reservations, call 265-2663; $5.

imes Square and How It Got That Way—12/30 at 11:30 A.M. and 1 P.M.: Explore this area in the midst of extraordinary transformation, home to unique architecture, history, theater, and urban planning. Meet at the northwest corner of 47th St. and Sixth Ave. (935-3960); $10.

rand Central Terminal—12/30 at 12:30 P.M.: Learn about the design and architectural features of one of the nation's most important urban landmarks. Meet at the information booth in the main concourse (935-3960); free, donations appreciated.

fternoon Tea and Home Furnishings—Saturdays at 11 A.M.: Sample teas and scones and sandwiches from around the tea-drinking world and then tour the antique home furnishings of the city. For reservations and meeting location, call 732-636-4650.

he Mystical World of Hasidim—Sundays: A round-trip bus and walking tour during which you'll experience a Hasidic synagogue, the writing of a Torah Scroll, a library, and a kosher-deli lunch. Meet at the New York Public Library, 42nd St. and Fifth Ave. (800-838-TOUR); $36.

oods of New York—A tour of the restaurants and specialty food shops of Greenwich Village and SoHo. Call 732-636-4650 for dates and additional information; $20.

letropolitan Opera Backstage—Weekdays at 3:45 P.M. and Saturdays at 10 A.M.: A unique, behind-the-scenes view of the creation of the opera. Includes costume and set design, the performers' rehearsal facilities and dressing rooms, and the opulent auditorium. At Lincoln Center; call for reservations and times (769-7020); $8.

elebrities of New York—Saturdays and Sundays at 10:30 A.M. on the West Side and 2 P.M. on the East Side: Discover the homes of the stars and the countless cinematic sites of the city. Call 683-4133 for more information and meeting places; $15.

Behind the Scenes at the Waldorf-Astoria—Every Wednesday and Sunday at 9 A.M.: Discover the history and architecture of New York's Art Deco landmark hotel, where Guy Lombardo celebrated New Year's in style and Cole Porter wrote his tunes. Call 872-4790 for further information; $25.

Benefits

The New York Philharmonic's New Year's Eve Gala—12/31 at 8 P.M.: A concert in the Viennese tradition, with sopranos Deborah Voight and Noemi Nadelmann and mezzo soprano Angelika Kirchschlager, followed by a champagne dinner-dance with the Hank Lane Orchestra and a view of the Central Park fireworks. Avery Fisher Hall, 10 Lincoln Center Plaza (875-5757); $35–$1,500.

Events

First Night New York '99—12/31 from noon till 1 A.M.: Last year, more than 10,000 New Yorkers participated in this celebration at locations throughout the city. Highlights include pony rides in Bryant Park, classical music at St. Bartholomew's Church, skating at Wollman Rink, dancing at the Manhattan Mall, and more. FIRST NIGHT buttons admit you to all events; they're available at D'Agostino supermarkets, the 34th St. Partnership Information Booth at Penn Station, the National Museum of the American Indian, and Gray Line New York (922-9393); $5–$25.

Kwanzaa Celebration—12/29–12/31: The Central Park Conservancy invites you to celebrate the African-American holiday of reflection and renewal with storytelling, instrument-making, and art projects. Hosted by Malika Lee Whitney. The Charles A. Dana Discovery Center, 110th St. near Fifth Ave. (860-1370); free.

Exhibitions

Winter Solstice Garden—Through 1/10: A display of lights, hedges, fruits, flowers, topiary trees, and craftsmanship that turns the chill of winter into an outdoor garden season. The Conservatory Plaza of the New York Botanical Garden, 200th St. and Kazimiroff Blvd. in the Bronx (718-817-8700); $2.50–$6.50.

"Celebrating the Wreath: Interpretations"—Through 1/14: Artists use feathers, copper wire, newspaper clippings, lights, wood, aluminum cans, and antique African masks to create an eclectic mix of wreath interpretations. The Arsenal Gallery, Fifth Ave. and 64th St. in Central Park. (360-8163); free.

"New York's Finest: A History of the New York City Police Department"—Through 3/21: Enter this 3,000-square-foot exhibition of early-nineteenth-century police memorabilia through a "dark alley" echoing with screams and gunshots that evoke the dangers of policing New York in colonial times. The New-York Historical Society, 2 W. 77th St. (873-3400); $5.

"Mi Familia Mi Comunidad"—Through 2/27: Trilingual taped oral histories and family album photographs of Chinese immigrants in Latin America and the Caribbean. Three families, from Peru, Guatemala, and Cuba, are highlighted. Museum of Chinese in the Americas, 70 Mulberry St. (619-4785); $3 suggested donation.

"just windowdressing?"—Through 1/30: Photographs of storefronts and window displays, featuring the work of Gene Moore, Robert Currie, Simon Doonan, Candy Pratts Price, Tom Lee, and Henry Callahan. Municipal Art Society's Urban Center Books, 457 Madison Ave., bet. 50th and 51st Sts. (935-3960); $5.

"Japonism in Fashion: Japan Dresses the West"—Through 2/14: More than 70 costumes and accessories dating from the second half of the nineteenth century to the present day. The exhibition explores the influence of Japanese aesthetic principals, art, and design on Western fashion. Brooklyn Museum of Art, 200 Eastern Parkway (718-638-5000; $1.50–$4.

"In Thy Map Securely Saile"—Through 3/20: One hundred nautical charts, manuals of instruction

otograph by Melissa Zexler.

Solutions to last week's puzzles

O	P	U	S	E	S		P	A	S	T	R	A	M	I
	O		E		P		E		A		O		A	
F	O	R	M	A	L	I	N		V	I	V	A	C	E
	H		A		A		C		A		E		K	
			P	A	S	S	I	O	N	F	R	U	I	T
	H		H		H		L		N				N	
L	O	G	O				S	T	A	C	C	A	T	O
	M		R		H		H		H		A		O	
D	E	M	E	R	A	R	A				T	O	S	S
	G				B		R		H		H		H	
F	R	O	N	T	I	S	P	I	E	C	E			
	O		A		T		E		R		D		H	
R	U	S	S	I	A		N	U	M	E	R	O	U	S
	N		A		N		E		E		A		N	
I	D	O	L	A	T	O	R		S	A	L	U	K	I

S	A	S	H	A	Y		S	W	I	P	E	S				P	U	M	P	
A	T	H	E	N	A		I	N	S	U	L	T	S		R	E	M	O	R	A
P	R	E	S	E	N	T	S	W	E	R	E	U	N	W	R	A	P	P	E	D
P	I	E		S	K	I	T		R	E	E	D	I	T	S			I	V	E
H	U	R	S	T		M	E	L	E	E		I	D	S		I	S	S	U	E
O	M	S	K		A	E	R	O			J	O	E		A	N	T	H	E	M
			U	N	D	O		E	S	S	O			B	L	E	U			
	M	A	N	Y	A	N	E	W	T	O	Y	S	C	R	A	P	P	E	D	
L	A	C	K	E	Y		N	E	A	R		T	A	E		T	O	Q	U	E
E	X	I	S	T	I	N	G		C	E	T	E	R	A			R	U	S	T
A	I	D		S	N	A	R	L	Y		S	W	A	T	C	H		A	T	O
S	M	I	T			M	A	I	S	I	E		C	H	R	I	S	T	E	N
T	U	T	O	R		I	V	A		S	T	O	A		O	T	H	E	R	S
	M	Y	D	I	N	N	E	R	W	A	S	A	S	U	C	C	E	S	S	
			A	P	I	G			O	N	E	R		R	U	H	R			
H	A	S	T	E	N		E	D	O			E	G	G	S		P	A	P	A
E	M	E	E	R		A	X	E		A	N	D	R	E		S	A	L	A	D
D	O	N			A	C	T	U	A	T	E		A	N	T	E		D	U	E
G	U	E	S	S	W	H	O	C	L	E	A	N	S	T	H	E	M	E	S	S
E	N	C	O	R	E		L	E	A	N	T	O	S		I	M	A	R	E	T
	T	A	T	A				S	N	O	O	T	Y		N	E	I	S	S	E

1999 ZAGAT SURVEY RATES NYC's BEST INDIAN RESTAURANT
dāwat
MANHATTAN: 210 East 58th St. (212) 355-7555
WHITE PLAINS: 230 East Post Road (914) 428-4411

Giovanni 25 Venticinque
We are now accepting reservations for New Year's Eve
25 East 83rd (Mad. & 5th) 988-7300

GREAT SEATS LTD
LION KING • CABARET • BLUE ROOM
SUPER BOWL • JETS • RANGERS
1-800-995-2827

THE SALVATION ARMY
SHARING IS CARING

Happening
Hub Crawl

You've had it with getting squashed like a bug for the dubious pleasure of watching that ball fall, but that doesn't mean you can't have a distinctly New York New Year's Eve experience. For the eighth year, ***First Night New York*** *offers all manner of urban adventure: skating in Wollman Rink, the Festival of International Dance at the MetLife Building, jazz and gospel performances at the Society for Ethical Culture, a trip to the top of the Empire State Building, and more—all for 25 bucks. See "Events" for details.*

in the arts of oceanic navigation and compass use, and decorative maps used as cartographic illustration. The New York Public Library at Fifth Ave. and 42nd St. (221-7676); free.

Hanukkah Project—Through 1/31: In celebration of the holiday, a new video installation or light sculpture for each of the eight nights. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (423-3200); $8.

"Eight Million Stories: Twentieth Century New York Life in Prints and Photographs"—Through 1/9: Seventy-six portraits of New Yorkers of all ages and social strata going through city life. New York Public Library, 42nd St. at Fifth Ave. (221-7676); free.

"Seinfeld's Diner"—Through 8/1: The set of the famous diner frequented by Jerry, Kramer, Elaine, and George is on display along with props and costumes. American Museum of the Moving Image, 35th Ave. at 36th St., Astoria (718-784-0077); $4.50–$8.50.

"Street Trees: The Hunts Point Sculpture Garden"—Through 4/3: A collaboration between artists and community residents: sculptural interpretations of a city-street tree at two sites. Crames/Monsignor Raul del Valle Square, 163rd St. at Hunts Point Ave., and the courtyard of the Pio Mendez Houses on the corner of Hunts Point and Lafayette Aves., the Bronx (212-831-2189); free.

Sports

92nd Street Y Basketball—As the 1998–99 NBA season is looking more and more like a train wreck, why not exorcise some of those roundball demons by hitting the court at the Y? Men's basketball leagues play on Thursday nights, women and co-ed leagues on Monday evenings. Ca 415-5700 for more info.

Runner's World/Asics Midnight Run—12/31 at 1 P.M.: For the twentieth year, runners can hav that sublime pleasure of running five kilomete (3.1 miles) through the park at midnight (no even more cherished in this curfew-laden era Meet at Tavern on the Green one hour befor fireworks kick off the run. There will be a post race champagne toast for both runners an guests. For further information, call th NYRRC at 860-4455.

Online

New York Magazine on the Web—Click fro "Stephanie's Surf Report" (in the "Today" sec tion of www.newyorkmag.com) to a new We site each weekday. This week, you'll find: a site t help all us coulrophobics (people afraid clowns) cope; one young Hong Kong woman exploration online; the explanation for yo dog's toilet-water drinking; and a place to pla games in real time with real people. And whi you're visiting us at www.nymag.com, stic around and check out all our other great fe tures, like selected articles from the current issu and a searchable "Cue" section, plus Web excl sives like daily deals from Angie Maximo "Cheap Thrills," "First Words" for bibliophile our helpful Subscriber Service Center, and New York trivia contest. So surf us, already.

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
RANGERS			PHO MSG 9PM	COL MSG 9PM			
ISLANDERS	FLA FSNY 7:30PM	TB FSNY 7PM		CHI FSNY 8:30PM			
DEVILS	BUF MSG 7PM		WAS FSNY 7PM				
	12/28	12/29	12/30	12/31	1/1	1/2	1/3

January's games TBA

Photograph by Susan Coc

kids

Pony-Riding...Boroughs Striding

Children's Events

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

First Night"—Almost-millennium fever gets channeled into activities all over the city as First Night—now in its eighth year—continues to forge an alternative to staring in a drunken stupor at a ball. Ice-skate (at **WOLLMAN RINK** from 8 until midnight), or attend a Havana-style dance party (at the **MUSEUM OF THE CITY OF NEW YORK** from 8 to 12:30) or a country-and-western hoedown—with instructors on hand to teach the two-step (92nd St.Y from 9 to 12:30). At the **NEW YORK SOCIETY FOR ETHICAL CULTURE**, hear five-minute stories from fellow New Yorkers—and add your own (from 5:30 to 7)—followed by a concert of jazz, Broadway songs, and gospel (from 7:30 to 12:30) with pianist Fred Hersch, Tony-award winner Donna McKechnie, and the Voices of Thunder. In a typical adult conspiracy, several of the best activities for children don't involve staying up past midnight. Feed llamas and camels in **BRYANT PARK** and take a pony ride (from 1 to 4); look down on the festive city from **EMPIRE STATE BUILDING** observatories (from noon to 11). To do any or all of the above (as well as other activities too copious to include here), you'll need a genuine FIRST NIGHT button, available at D'Agostino Supermarkets, the 34th Partnership Information Booth at Penn Station, or the National Museum of the American Indian. For further information, call 922-9393, or visit www.firstnightnyc.com; $25, $20 for students, $5 for children ages 3 to 12.

Sharps, Flats & Accidentals—Live music meets a keen sense of the ridiculous when the Flying Karamazov Brothers (who don't fly and aren't brothers) use hockey helmets and a complicated juggling pattern to play out the theme of the fourth movement of Beethoven's *Choral Symphony*. Bring along something exceedingly hard to juggle—but neither alive nor life-threatening. Through 1/3 at **LINCOLN CENTER**'s Alice Tully Hall (875-5050); $25–$40. ●●

Family Tree—Storyteller Malika Lee Whitney hosts a free Kwanza celebration at the **CHARLES A. DANA DISCOVERY CENTER**. Participants will make instruments, listen to stories, and join in several art projects. 12/29, 12/30, and 12/31. 110th St. near Fifth Ave. (860-1370). Registration required. ●●

Syncopated Nutcracker—The land of Sweets becomes "Club Sweets," a Harlem Renaissance–era nightclub, in *The Harlem 'Nutcracker,'* set to an Ellington-Strayhorn arrangement of Tchaikovsky's *Nutcracker* suite. **BROOKLYN ACADEMY OF MUSIC**, 30 Lafayette Ave., Brooklyn (718-636-4100). Through 1/3. ●●

Train Stations—Tiny trains chug along teensy tracks at "The Station at Citicorp Center" in the **CITICORP CENTER ATRIUM**, open free of charge through 1/2. Buildings are all fashioned from natural materials as trains make their way through a fantasy landscape at **NEW YORK BOTANICAL GARDEN**'s "Holiday Train Show," 200th St. and Kazimiroff Blvd., the Bronx. Grounds admission is free all day Wed. and on Sat. from 10 to noon. For further information, call 718-817-8700. New this year, **BROOKLYN BOTANIC GARDEN**'s "Festival of Trains and Lights" naturally has a pint-size replica of the Brooklyn Bridge. Open through 1/10 from 10 to 4. Closed Mondays, Christmas, and New Year's Day. Weekends only, admission is charged: $3, $1.50 for students and seniors, 50 cents for children. ●

Golden Goose—London's Young Vic Theatre Company presents the earliest—limb-lopping and grandma-gulping—versions of *Grimm Tales*. Recommended for children ages 6 and up. Through 1/3/. **NEW VICTORY THEATER**, 209 W. 42nd St. (239-6200); $10–$25. ●●

Big Little Top—In **BIG APPLE CIRCUS**'s show *Happy On!*, ringmaster Norman Barrett ushers in a delightfully absurd budgerigar act. No one sits farther than 50 feet from the sawdust, but be warned—those of you in the first couple of rows risk getting pulled into the ring. The circus tent is pitched at Damrosch Park at Lincoln Center (307-4100) through 1/10. Tickets are $12–$58.

Holiday Extravaganzas—One-point-one million people are expected to watch the Rockettes fall like dominoes this year in the **RADIO CITY MUSIC HALL** *Christmas Spectacular's* "Parade of the Wooden Soldiers." (Spanish-language performances are given 1/1–1/3). Through 1/3. Sixth Ave. at 50th St. (247-4777 for information; 307-1000 for tickets); $27–$72. Kenny Rogers appears in a new musical called *Christmas From the Heart*. **BEACON THEATER**, Broadway at 74th St. (307-7171), through 1/3; $19–$69. Roger Daltry stars as Ebenezer Scrooge in a megamusical adaptation of Charles Dickens's *A Christmas Carol*. Through 12/27. **MADISON SQUARE GARDEN**, 2 Pennsylvania Plaza (307-7171); $19–$58. ●●

cue

Barbara Ensor	*Kids*
Patricia Falvo	*Movies*
Sam Grobart	*Sports*
Nick Meyer	*In Concert*
Ariel Levy	*Books* *Events* *Radio*
John Leonard	*Television*
Edith Newhall	*Art*
Robin Raisfeld	*Restaurants*
Stephanie Saulmon	*Online*
Jennifer Senior	*Theater*
Ethan Smith	*Nightlife*

Happening

Anatomically Correct

Most of us have a good idea about what our borough would look like if we ran into "him" or "her" on the street. Puppet sculptor Sarah Peattie learned this peculiar fact about New Yorkers when she was commissioned by the Museum of the City of New York to anthropomorphize the city's parts as puppets for 1998's centenary celebration: She dove headlong into heated discussions on such matters as the gender of Staten Island and the texture of the Bronx's hair. Her collaborator, George Konnoff (a fellow founding member of the New York–and–Boston–based Puppeteers' Cooperative, who like Ms. Peattie was with the Bread and Puppet Theater for many years), insisted Brooklyn's nose needed to be smaller. "Since he lives there, he felt he somehow knew," Peattie, a Bostonian, recalls. Manhattan was portrayed as a dapper gentleman (even though, she allows, "it might not seem that way to someone who lives there"). During the dancing debut of the twelve-foot-tall papier-mâché puppets last June—with the real humans peeking out somewhere around belly-button level—discussion about the fitness of each puppet to represent his or her borough was kept to a minimum by a marching band's belting out samba, klezmer, polka, and Dixieland numbers. (Whether Queens, an ebulliently bouncy, gold-faced lady—with bodegas up and down her front—was in fact of Arab, Orthodox Jewish, or Latin extraction became another matter of cheerful debate.) So Ms. Peattie is confident that youthful New Yorkers will have clear pictures in their minds' eyes to draw upon when they're invited to construct smaller puppets of the boroughs at the museum's "Good-bye 1998" family workshop—culminating in a parade around the block led by the enormous fivesome. To kids who will be making puppets that day, Ms Peattie tosses out one thought-provoking question: "And who's to say a borough has to be human?" (December 30, repeated December 31, from 1 to 3; for admission, bring canned goods for City Harvest or new toys to give to Toys for Tots.)

BARBARA ENSOR

otograph courtesy of the Museum of the City of New York.

Town and Country Properties

COOP/CONDO Westchester

Fleetwood—Lux complex, 24-hr guard + gate; shuttle to Metro-North; 26 mins to NYC. Sports club, landscaped grounds, mod kit/bths. Studios, 1-BRs, Jr. 4's. For sale or rent. **Panetta Realty: 914-237-8400**

COUNTRY PROPERTY

Connecticut **North Cornwall**
Litchfield County
Beautiful eyebrow Colonial, restored, 3-4 BRs, 3 bths, country kitchen, protected area, large barns, stone walls, 8-10 acres w/more avail. Area is simply beautiful. Owner. $875,000.................. **860-672-6496**

Refined Elegance—43 acres; deep, sensuous vistas. Custom Northwest-style 2-BR home: 8' windows, light everywhere, 40' cathedral ceil w/cupola and steeple. Great room, stone fireplace, barn/studio/workshop. Pond and brook. $350,000. 2 hours New York City. ***Valued Properties** - specializing in unique* and exciting properties. **914-292-8222**

APARTMENTS FOR RENT Manhattan

From $80/Day! Furn apts: licensed. Credit cards. Seen in The Wall St. Journal. **212-348-8100 / 800-550-7071**
Fax: 348-8362 OXBRIDGE@aol.com

AS YOU LIKE IT - Select Furn Apts. Style/Location/Value/Credit Cards. **800-277-0413 / 212-695-3404/4655 (Fax)**

VACATION PROPERTIES For Sale

Poconos Near Camelback
Fabulous house on 2 acres. 4 bedrooms, 2 1/2 baths, jacuzzi, large indoor hot tub, screened porch, central vacuum, plus much more. Private lake community near Big Boulder and the outlet stores. *Boating rights. 1 1/2 hrs from NYC.* Asking $139,000. Call: **516-329-6398**

To advertise in ***New York Magazine's*** Town & Country, call Tim: **212.545.3673**

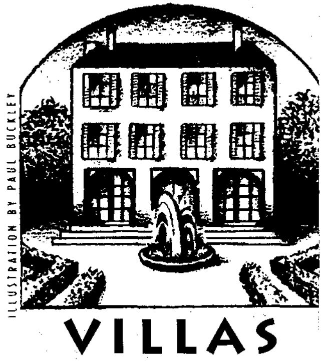


ILLUSTRATION BY PAUL BUCKLEY

VILLAS

Inns and Lodges

CONNECTICUT

BLACKBERRY RIVER INN -- Norfolk 800-414-3636
Wake up in the mountains at our 235-yr-old, elegant Colonial Inn on 27 scenic acs. Lux rms, some w/fplc/jacuzzi. Antique/hike/relax. Bkfst incl. **860-542-5100**
www.blackberryriverinn.com

THE CARIBBEAN

Anguilla's Best Kept...Value!
It's no secret we offer a spectacular beach, gracious rooms, creative cuisine, and fine shops on this exclusive Caribbean island...for less! Call your travel agent or 1-800-SONESTA and ask for our "Anguilla Value" offer.
Sonesta Beach Resort & Villas Anguilla
www.sonesta.com

ST. MAARTEN: 8-Day Beach Villa Pkg w/Air
Winter From $1299-$1699 (pp/dbl). Huge Pvt Villas & 5-Star Resorts. **FREE** Vacation Information: St. Maarten Reservation Center - **800 480 8555 x300**
www.odrc.com

NEW YORK

A SEDUCTIVE RETREAT......On Golden Pond
Priv, tranquil & romantic. Intimate suites w/jacuzzis for 2, fplcs, pvt decks. **Come Turn Off The Rest Of The World!** Lakehouse - Rhinebeck/90 mins NYC. **914-266-8093**
www.lakehouseinn.com

Deluxe Holiday Ski Getaway
Hunter/Windham area's only luxury hotel. Close to ski. Fireplace suites, indoor pool/spa, Jacuzzi, gourmet cuisine. Featured NY Times. www.scribnerhollow.com
Scribner Hollow Lodge, Hunter, NY: 800-395-4683

"A DISTINCTIVE COUNTRY INN"
Come share nature in all her glory...
18 c. Colonial w/canopy beds, jacuzzis, cozy fplcs, clawfoot tubs. A romantic winter getaway awaits you at **"Mystic Meadows"**. Rhinebeck, 90 mins NYC. Winter specials. Carriage House also available.
914-868-1934 www.mysticmeadow.com

NEW JERSEY

ANGEL Of The SEA B&B, CAPE MAY'S FINEST
Elegant, Romantic Victorian Mansion. Ocean Views, Private Baths, Gourmet Bkfst, Aft Tea, Wine & Bikes.
Rates as one of the Top 10 in USA! 1-800-848-3369

GREEN GABLES INN, 1880 - Beach Haven
Escape to serene L.B.I. Last pristine barrier island. Dine dreamingly in our 4-star restaurant. Wkday pkgs.
609-492-3553 www.lbinet.com/greengables

Travel

SEASONAL RENTAL

HAMPTONS

Year-round rentals for all occasions. All amenities, 5-8 BRs, waterfront/woods. Pool/tennis/b-ball/gym/hot tub. Bike to beach/towns. Mins train/Jitney. Owner - Michael: **212-861-4046**
www.hamptonrental.com

BRIDGEHAMPTON—Brand-new 7-BR, 6-bth house on 5 acres w/pool & tennis. Great for groups. Avail weekly/weekends. **www.hamptonschateau.com 212-787-6750**

STOWE - NANTUCKET - ASPEN
ST. BARTS - HARBOUR ISLAND
LYFORD CAY - ABACO
Petite to palatial... Recom'd
NY Times, Town/Country,
Art/Antiques... 600 homes.
Country Village Rentals & RE
www.countryvillagerentals.com
FREE 100-PAGE CATALOG **800-320-8777**

VILLA/CONDO/APTS Europe

Villa Rental—N. Italy, L. Garda. Wk min. 4 BRs, pool, location, views. **914-528-8881**

To advertise in
New York Magazine's
Travel section,
call Tim: **212.545.3673** or
fax: **212.779.2449**

TO ADVERTISE IN
NEW YORK MAGAZINE
TRAVEL
call Tim: 212.545.3673

BED & BREAKFAST New York

AS YOU LIKE IT—Affordable, attractiv apartments and guest rooms. **212-695-3404**

Comfy/Cozy B&B—Furn studios, 1-BRs 2-BRs, lofts. Short/long term. **212-965-1102**

Metro Dwellings—Prime Locales.. Affordable. **212-712-9167**/Fax: **212-712-9168**

ACCESS NY—Prime B&Bs/furn apts. Short/long-term. Affordable/luxurious. **212-807-9334** or **800-383-4788**

Manhattan Hotel Alternative—Privat Brownstone Apts. Affordable. **212-206-9237**

To advertise in
New York Magazine's
Travel section,
call Tim: **212.545.3673** or
fax: **212.779.2449**

Great Parties

A CHEF'S TABLE

Unique Gourmet Food & Floral Design

212-427-1089

Mickey Mantle's

America's Premier
Sports-Theme Restaurant -
The Ideal Place For All Private
Groups From 10 To 300!
Many Options To Fit Your
Groups Budget.

Call Larry Tart: 212.688.1388

**Mickey Mantle's
Restaurant
42 Central Park South
(59th Street between 5th & 6th Avenues)
New York, NY 10019**

GREAT PARTIES

will next appear in:

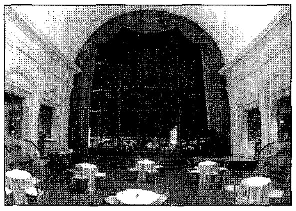
THE SPRING
FASHION ISSUE
Issue date: 2/22 On sale: 2/15 Ad close: 1/29

THE BEST OF NY
ISSUE
Issue date: 5/3 On sale: 4/26 Ad close: 4/9

THE SUMMER
DOUBLE ISSUE
Issue date: 6/28 On sale: 6/21 Ad close: 6/3

Call Alex for more info. at:
212-545-3682

THE HEIGHT OF ELEGANCE



THE EQUITABLE TOWER
With its collection of impeccably appointed spaces and spectacular skyline views, is available for your next special event.
For Further details, please call (212) 554-2833
THE EQUITABLE TOWER
787 7th Avenue @ 51st Street

DEMI
RESTAURANT

***Charming Madison Ave.
Brownstone with fireplaces
and outdoor terraces.***
Perfect for Rehearsal Dinners.
Showers & All Private Parties 10-50p.
212-534-3475

Unique Spaces

*in a landmark midtown location.
Full catering and events planning.*

*Weddings with
a Difference*

*Would you like your wedding
and reception in one beautiful
location? Consider calling us.*

New York's most beautiful landmark church has large and small entertaining spaces, in-house caterers, and advisers and planners for all your hospitality needs.

Call Linda Flynn at 212-378-0254

ST. BARTHOLOMEW'S CHURCH
PARK AVENUE AT 51ST STREET

Gaslight

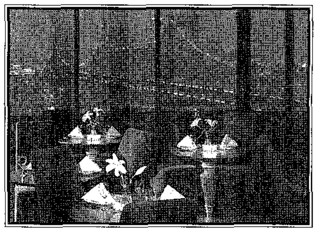
***Antique & Unique
in the West Village!***

From Frivolous to Formal,
our Victorian lounge
will make every event unforgettable.

*Call now for information
on parties for 20-200.*

212.479.7306

Tremendous Midtown River Views



Atop our elegant 4 Star Hotel
Let this be the space for your elegant event.
Weddings • Bar Mitzvahs • Engagements
Birthday Parties • Corporate Events • Meetings
Discounted guest rooms avail when booking your event.
Our caterer or yours...Special events up to 275 guests.

B
BENTLEY
HOTEL

Contact Mr. Feldman • 212-579-2417

ZARELA
CATERING

***Make-Your-Own-Taco Parties & other
fiestas catered in your home or office.***
For information call:
Marissa E. Sanchez, Catering Director
212-644-6740

The Leopard RESTAURANT
Celebrating our 35th year.

"PARTY SPECIALIST" ZAGAT 99
***The elegance of a manhattan townhouse
for all your special events.***
THE LEOPARD RESTAURANT
253 East 50th Street
Serving French Continental Fare
212 759-3735 fax: 212 350-0125

B-Bar & Grill

FKA **Bowery Bar**

**Spacious Restaurant, Private Lounge,
Beautiful 4,000 sq ft Garden/Patio. Very
Affordable. Available for Parties 30-800.**

212-475-2220

Holiday Entertaining

CARICATURES

Leading Caricaturist—Enliven your business or private party. **212-873-1695**

Caricatures & Face Readings—By Sherry Lane. Magical Fun! Corp/Pvt. **212-675-6224**

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. **718-782-2250**

Caricatures—Will make your party great! Available for all parties. **718-643-2629**

Herman—"Party Artist Par Excellence." Unique portraits via mail. **914-357-3318**

ENTERTAINMENT

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! **212-929-8609**

Personalized Singing Telegrams!—NYC, LI, Westch, CT. **1-800-936-SING**

Master Magician—"Top Rate"--NY Times Amazing Fun For All Events! **718-885-3038**

MURDER MYSTERY, INC.
KILL 'EM At Your Next Affair.
Corporate • Private Parties • Fund-Raisers
"So Much Fun - It's Almost Criminal."
1-800-MURDER INC (687-3374)

Palmistry, The Tarot, Numerology—By Registered Psychic. **212-410-1299**

$24 Bouquet Of Balloons—NY/LI. 7 days till 10pm. **718-868-1009 / 516-569-3366**

Palm Reader—Elegant And Evocative. Entertains All Ages. **212-741-3195**

Tarot Cards—Wise and optimistic reader will enhance your parties. **212-477-0875**

SEXY STRIPPERS - Duos
212-744-9000 Hot & Wild. Photos. M/F.

"**BRAVO!" - Murder Mysteries, Casino, Limo Scav Hunt, Lookalikes**, Spice Girls, Xmas Characters, Roasts **212-744-9000**

•UNIQUE ENTRTNMNT•
Variety Acts•Interactive•Event Planning
DJs/Music•Performers•Dancers•Favors
Themes/Decor•Acts•**900+ Lookalikes...**
the Whole Event! Est.1982 **800-GET-GALA**

J. Sands' "ThisIsYourLife"- Roast/Toast The older-the better! Hilarious! **800-474-JOSH**

•STRIPTEEZ•A•GRAM•INC•
The **Only** Gift That **UNWRAPS** Itself!!!
Male/Female Striptease Show. Est. 1986.
212-391-2480 • 718-352-9423 • 516-485-6600

GORGEOUS STRIPPERS 914-669-8254 You Name It! We Got It! XXX-R rated! Duos & Some Shows Too Risque To Say!

800+ LOOKALIKES—Murders, Magic, Music, Mind Reading, Casinos, Roasts, Treasure Hunt. Creative Ent. For All Ages. **Naomi's World Of Ent.: 800-304-4911**

"Who Murdered Bill Gates?"—Find Out At Your Next Event! **212-974-0506**

COMEDY VENTRILOQ'ST
Seen w/Seinfeld! 718-252-1876

ENTERTAINMENT/MUSIC

Karaoke/DJ Parties—Prof'l And Fun! David **718-631-1024 expresswaymusic.com**

LISA GOODMAN ENSEMBLES Est. 1978. Fine Classical, Jazz, Contemporary, Swing. Helpful & Creative. **212-489-1641**

Boats and Yachts

STAR OF AMERICA
Book Your Holiday Party Now.
Majestic's spectacular new luxury yacht.
World Financial Center, NYC. **212-786-1225**

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

PRESTIGE YACHT CHARTERS
Planning Unique Events Aboard Luxury Yachts
Call 7 days: **212-717-0300 or 914-723-4510**

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana M/V Jewel
Personalized, Luxurious Yacht Charters.
Dinners A Deux...To Large Corp Events.
www.doveyacht.com
212-594-1561 • 973-482-1991 • 888-860-DOVE

LEISURE YACHT CHARTERS
Classic Yacht, DIPLOMAT.
Contemporary Yacht, CELEBRITY.
Weddings, Parties, Corporate Events.
See us at Pier 84 at W. 43rd St.
Parties Up To 200 Guests. **(212) 594-9555**

MYSTIQUE
Classic Weddings & Private Parties.
MYC, Inc. E. 23rd St., NYC **212-856-9446**
WWW.METYACHT.COM

Manhattan Yacht Charters
Over a Decade of Value & Service.
Consider Us Above the Rest.
212-995-5470 - ask for Mary.

To advertise in
New York Magazine's
Boats & Yachts, call Alex: **212.545.3682**

Pianist/Singer—Jazzy Gershwin, B'way, More... **www.jonathansegal.com 212-222-3169**

Mind-Sweeper DJs—Great party music, '30s-'90s. Since 1975. Refs. **718-875-9824**

The Black Tie Violins & Ensembles—Very romantic dinner music! **718-478-2982**

One Man Band Plus/Cory Morgenstern—Great Music & Entertainment **914-478-0073**

!!!SAMBA & CALYPSO!!!—Hot Brazil Music/Dancers, Carib Themes **718-965-1765**

Opera At Home—Salon entertainment with a classical touch. World-class singers, pianists and flautist. **967-7711 ext 3516**

SOUNDS PERFECT
The Finest Live Music In All Styles.
Ensembles Of All Sizes. **212-691-5044**

Jazz/Classical & South American—Greg Ribot: **212-727-0219 / 201-656-4289**

Mix 'N Match Music Trios—Gershwin to Mozart for Your Event. **718-278-5331**

MARK SONDER MUSIC, INC.
Celebrating Our 14th Year!
800-MSM-MUSIC

CHARLOTTE RUSSE MUSIC
Swing•Rock•Classical•Motown•Klezmer
212 582-5694 516-374-5422

To advertise in ***New York Magazine's*** Entertaining section, call Alex: **212.545.3682**

New York Kids

CHILDRENS MURALS

Artful Decor—Whimsical scenes by award-winning artists. **914-698-3353 / 212-285-2147**

PARTY SPACE

EAST SIDE AMUSEMENTS
Virtual Reality, Games, Billiards, Fun!
10-250pp. Catering Avail. All Ages!
212-861-4046

202 East 77th Street—Beautiful, large space. Includes small/large tables/chairs. Special weekday prices. **212-861-4330**

ENTERTAINMENT

Clown Magic—Characters, Puppets, Etc. Santa, Singing-Grams. Full Sv. **212-544-8153**

Madeleine: Award-Winning Magician!—TV CLOWN Like-No-Other! **212-475-7785**

COMEDY VENTRILOQ'ST
Seen w/Seinfeld! **718-252-1876**

Starmite Puppets—Lion K, Aladdin, Hercules, Dalmation, Sesame, Dinosaurs, Pooh, Face Paint, Balloons. **212-473-3409**

GIFTS

The Toy Store For Very Lucky Kids
Choosing the right toy or gift takes experience. And we've got it. We will personally select, wrap, label and send your gifts.
Call **Scarsdale Child's Play**
800-258-5775 or **914-723-4396**
www.scarsdalechildsplay.com

INDOOR PLAY

A Touch Of Class DJs
Kids' Disco Parties, Backstreet Boys Show
And Costume Characters. **718-966-0255**

GOURMET CATERING

A Chef's Table Ltd.... 212-427-1089—Unique Gourmet Food & Floral Design.

Catering By Hayden—Culinary perfection. Reasonable. Has lofts. **212-751-1459**

PARTY HELP

Waiters/Bartenders—For All Party Needs. Corp/Priv. NYC/Hamptons. **800-727-8943**

On-Site—Food Prep, Serving, Cleanup. For Your Occasion, Inc. **212-682-6281**

PARTY PLANNING

Worldwide Events Ltd.—212-734-3638 Great Parties! Great Food! Reasonable!

Events To Remember—Full-service event planners - holiday parties, corp events, bar/bat, showers, more. **327-0224**

NO-FEE EVENT PLANNING Corp & Private Parties, Weddings. Top Client List. **Red Letter Events 212-772-1177**

ENTERTAINMENT AND PLACES
22 Years Experience. 3,000 Events.
Corp/Priv. Eric Silvey Ent.: **212-486-9517**

PARTY SERVICE

Coldwaters - Private Room Seats 15-75—988 Second Ave. nr 52nd St. **212-888-2122**

PARTY SPACE

S.O.B.'s—On- or off-premise, a world of your imagination & our making. Bands, DJ's, dancers, food. Explore. **212-727-0949**

Large & Small, Corporate & Ball
Uptown & Down. Free Location Service.
Event of the Year, Inc. 212-807-0907

The Leopard—"Party specialist." --Zagat '99. Call Andrew: **212-759-3735**

www.successfulaffairs.com
Uncovers the finest in party facilities. Our service is at no cost to you. **212-684-6402**

Time Cafe & Fez—Spacious Restaurants. Sexy Moroccan Lounges. Holiday & New Year's Parties, 30-500pp. West Village, NoHo & Uptown. Call Kristen: **533-7000**

WE MAKE IT FUN!
Stylish downtown spaces with fab food.
All sizes, tastes & budgets. **212-475-0769**

Tramp's Nightclub & Cafe—Corp/pvt events. Critically acclaimed, fine Louisiana food. State-of-the-art sound system, beautiful dance floor. 20-1000p. **212-727-3088**

'91'
The luxury of a private club (20-150pp).
91 Horatio Street. **212-691-4570**

PULSE NIGHTCLUB
Elegant midtown locale (E. 54 btw 2 & 3).
Corp & private parties (75-400). **688-5577**

B-Bar & Grill FKA Bowery Bar & Grill... Spacious restaurant, private lounge, beautiful 3,000 sq ft garden/patio. Affordable. Avail for holiday parties 30-800pp. **475-2220**

SUTTON CLUB
After-hours bachelor party space w/all the trimmings. Elegant Sutton Place townhouse avail for the time of your life. **560-5600**

Continued on next page.

Continued from previous page.

PARTY SPACE

Antique,Unique!—W.Vlg.20 Fr drs, open-air lnge,mahog bar,tin ceils,20-200. **479-7306**

LE FIGARO CAFE
A VILLAGE LANDMARK
Garden Room, Fireplace, Music, Full Bar. Affordable $$. 15-100. **212-388-0002**

THE MADISON 679-2932
-Story Mansion Specializing in Corp Events, Fund-Raisers, Weddings. 25-500p.

THE PARTY LOFT
Private, Fifth Avenue * Great Value!
16th Successful Year * **212-620-0622**

PRIVATE PARTIES MADE EASY Restaurant in Landmark Brownstone accommodating 20-200pp. Any occasion or budget. Call Mauro at: **212-501-7014**

Your Wedding, Bar Mitzvah, Birthday in our beautiful Upper East Side setting. Event plan'g. **202east** Doug: **212-861-4330**

CITY CRAB
AND SEAFOOD COMPANY

Fresh Daily

Jazz Brunch
Lunch • Dinner

Private Party
Room Available

For More
Information
Contact:
Christine McGowan

235 PARK AVENUE SOUTH NYC 212.529.3800

Rodeo Grill—Live music, 2 party rooms. 375 Third Ave. (27th St.) **212-683-6500**

Metropolitan Pavilion
Elegant, sophisticated, spacious.
www.metropolitanevents.com 212-463-0071

MANSIONS! NIGHTCLUBS!
LOUNGES! VIEWS! LOFTS!
CEM's Free Location Info Hotline.
Spaces for 100-2,000pp. Call **212-768-7669.**

---

200 FIFTH 675-2080
NYC's Most Exclusive Ballroom. Weddings, Fund Raisers, Corp Events. 100-999p.
www.200fifth.com

BOWLMOR LANES—Largest bowling center in Manhattan. 2 full bars & 42 lanes. Private floor & party room avail. **255-8188**

WEDDINGS

Castles, Mansions, Estates—Spectacular locations in NYC & LI. **212-675-2080**

Interiors and Exteriors

ANTIQUES

Peng Village Antiques Classical Chinese Furniture And Accessories. 10-20% Off All Items. By Appt: **212-529-3940**

BATHROOMS

Wizard Custom Bathrooms & Kitchens
Marble, Tile, Whirlpools, Kohler, AM Stand. Custom Formica, Lacquer, Cabinets. Lic. Ins. Free Est. Refs. **212-677-5555**

CLOSETS

SPACEMASTER CLOSET—Closet And Storage Solutions, Plus Custom Doors. Free Estimates. Insured. Refs. **212-382-1533**

CITY CLOSET CO.—Free estimates... All types of shelving. Space professionals. Affordable pricing. **212-945-4010**

DECORATIVE PAINTING

Unique Decorative Finishes—Glazing, Gilding, Marbleizing, Sponging, Ragging, & Stenciling On Walls, Floors, Ceilings & Furniture. Free Estimates. **718-727-0541**

Murals, Inc..........917-805-8060—Murals, Trompe L'Oeil, Set Decorations.

Tidy Faux Finishes—Marble, Murals, ponging, Stone Glazing. **212-712-0722**

RELOCATION SERVICES

Moves Organized & Managed—With xquisite detail. Planning, packing, unpacking & furnish. **Simple Space: 800-463-7668**

GENERAL CONTRACTOR

CAMPANELLA GROUP, INC.
General contracting & construction mgmt. Total interior construction & renovation. Over 25 years experience. Dedicated employees and outstanding management. Fully licensed & insured. **212-563-5463**

CARPENTRY—Woodwork, Wood Floors, Wall Divider, Tile. Free Estimates. Ins.
212-749-7171

INTERIOR DESIGNERS & ARCHITECTS

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration w/o new investment. Featured in NY Times, NY Mag, ABC, CBS.
Low Flat Rate - Only $295/Room.
Free Brochure • 212-288-8888 • Tri-State
www.redecorate.com

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. Fees from $75/hr. Featured in NY Times & Glamour. Call for reprints: **212-826-1069**

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget. Let me amaze you. **Call: 212-288-1863**

NO BIG DEAL—Take the terror out of decorating. Talented pro can help you. Lowest rates. **No job too small.** Ref's. Special access to **all** wholesale showrooms.
Tri-State Area
Call Steve Lyons: 212-338-0888

C.S. INTERIORS—Exp'd, affordable decorators. Flat fees. Our discount is your discount. Home/office. Complete renovations. References available. **212-734-2689**

Home Expo

North Carolina Discounts in Manhattan!

"Best Discount Furniture Source" New York Magazine

Save from 33%-45%* on over 400 leading furniture brands!

If what you're looking for is not on our Showroom Floor, you'll find it in the manufacturer's official catalog. So, give us a call today, or come to our Showroom with the brand name and style number you want.

North Carolina Furniture Showrooms

CELEBRATING OVER 20 YEARS OF SAVINGS

12 W 21st Street (off 5th Ave), 5th Fl, Manhattan (212) 645-2524
www.ncarolinafurniture.com
VISA MasterCard Open 7 Days/Week. Deliveries Everywhere. *Manufacturers' suggested retail price DISCOVER

LIGHTING

Lighting By Gregory..............212-226-1276
See what Lightolier's **"Designing With Light"** is all about. **Showroom: 158 Bowery**

Track By Jack 212-714-3886
Track-lighting specialists. Installation. Sales. Wholesale bulbs. Update old cans w/small, efficient, low-voltage halogens.

HOME/BUSINESS IMPROVEMENT

Quality Renovation/Const Mgmt—35 yrs. Lic/ins. Free est. **TRC Inc. 212-679-4825**

PAINTING & WALLPAPERING

Sagebrush Painting Co. 212-627-4212—Painting/Plastering, Faux Finishes... Ins.

T&M Painting—Plastering/wallpaper/tile/faux fin/carpentry. Free est. Ins. **718-278-3372**

E.S. Barbaro Co.—Interior Painting. Free Estimate. Insured. **718-254-9440**

PAINTING - FAUX FINISHING
No job too small. Free estimates. Ins.
212-749-7171

RCC Painting—Custom painting, plastering, wallpapering. Residential/commercial. Free estimates. Ins. **212-980-4469**

WINDOW TREATMENT

LOWEST PRICES—Silhouette, Duette, Verticals, Mini-Blinds, Draperies and all soft treatments. **KINGSBORO: 212-243-0722**

Levolor/Duettes/Silhouettes/Wood
"Best Buy!" - Joan Hamburg
212-228-8600..................................**718-748-8600**

ELITE WINDOW TREATMENTS
Verticals, Minis, Silhouettes, Duette and Draperies. **Lowest Prices: 212-807-8674**

To advertise in
New York Magazine's
Interiors and Exteriors,
call Tim: **212.545.3673** or
fax: **212.779.2449**

Sports Guide

PERSONAL TRAINER

For Women Who Want Results
Certified Trainer - As Seen In Allure.
Call The Bodysmith Co. **212-249-1824**

Ultimate Training Center—$70/Session. Pvt Gym. Midtown. Certified. **212-207-8154**

SELF-DEFENSE

Practical Self-Defense By Expert—Overcome Stress. 24 Yrs Exp. **917-641-4265**

To advertise in
New York Magazine's
Sports Guide, call Mark: **212.545.3661**

TO ADVERTISE IN
SPORTS GUIDE
call Mark: **212.545.3661** or fax: **212.779.2449**

Health and Fitness

COSMETIC SURGERY

Say NO To Park Ave. Prices!
Ultrasonic Body Liposuction, Laser Skin Resurfacing
Rhinoplasty, Blepharoplasty, Breast Enhancement
ABPS Certified Surgeon
Call For Free Consultation...212•545•1266
KIPS BAY PLASTIC
SURGERY & SKIN CARE

A NEW BODY THRU LIPOSCULPTURE
Lose 5-20 lbs of fat, up to 3 sizes, thru
new tumescent technique. Financing avail.
212-246-2960 / www.DRSHIFFMAN.com

Volunteers Wanted: Plastic Surgery Study Laser Acne, Laser Wrinkle & Liposuction Treatments. **212-737-8666**

DENTAL

TISCHLER
FAMILY DENTAL CENTER
WOODSTOCK, NY
Holistic Dentistry - Homeopathy • Acupuncture
Biocompatible Materials • High-Technology, Low-Radiation Digital X-Rays • Laser Gum Care • Cosmetic Computer Imaging Full Mouth Oral Reconstruction
Maurice Tischler, DDS Michael Tischler, DDS
914-679-3706 www.tischlerdental.com

Laser Whitening By Pearlinbrite™—1 Visit! **www.DrLinhart.com / 212-682-5180**

NY BREATH CARE
Provides The Most Effective Anti-Halitosis Treatment Avail. Featured On 20/20 & Today. App't/Info: **212-683-6505**

Laser Teeth Whitening - 212-262-0950—Free Consultation - Cosmetic And Anxiety

HEALTH & BEAUTY

LASER HAIR REMOVAL
Proven Method, Fast Results. **212-744-2274**
www.skinovations.com

Grand Opening - Great Prices Russian/Oriental Bodywork. For Men/Women, By Male/Female. Body Scrub/Back Rub/Facial/Acupuncture. E 57th. **212-752-1060**

Restore The Sense Of Mind & Body—Swedish, Body Shampoo. **212-588-8895**

TORN EARLOBE?
FREE EAR PIERCING WITH THE
REPAIR OF TORN EARLOBE
212.744.LOBE • 212.744.5623
Insurance Accepted
Where Applicable

Lily Therapy—Shiatsu Massage. 59-22 Kissena Blvd, Flushing 11355 **718-661-4416**

HOLISTIC HEALTH

TANTRA TEMPLE
Art Of Conscious Living... Singles/
Couples. Sensual Therapy. Hourly App't
Or Weekend Retreat Avail. **212-629-7945**

INFERTILITY

ADVANCED FERTILITY SERVICES
IN-VITRO FERTILIZATION
DONOR EGG PROGRAM
NO WAITING • AFFORDABLE FEES
N.Y.S.-Licensed
http://www.infertilityny.com
212-369-8700
Hugh D. Melnick MD, Medical Director

HYPNOSIS

Peak Performance Strategies™—For Sports, Business & The Arts. **212-265-1888**

MASSAGE/THERAPEUTIC

Yoga-Spirited, Nurturing Massage—Gifted hands. Ms. Tylor. W. 56th. **974-9633**

PAMPERING SESSIONS
In Private Home. Bath, Massage, Colon
Therapy. **New: Tantra. 212-868-7760**

Cleansing Massage Specialist—Noon-10pm. Emma. By app't. **212-726-0138**

Tranquility—For The Mind, Body And Soul. Private. Call: **212-501-0603**

Oriental Bodywork—For Health And Stress Relief. 38th & 5th. **212-997-7489**

Licensed Therapeutic Massage—Douglaston, Queens. **718-225-1123**

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room.
M/F & Couples. Residential Service Avail.
11 E. 36th. **212-447-6666 / 800-834-7286**

NOEVIR
—Steam, Dry Sauna, Shiatsu,
Swedish Massage. **212-594-1602**

KOBE 56
Shiatsu & Swedish, Sauna & Steam
Room. M/F, Couples. Resid Avail.
23 West 56th St. **212-333-2588 / 586-0555**

Innovative Water Therapies—Massage, baths. Exp'd nurses. 10am-11pm. **749-6442**

Midtown Swedish And Shiatsu—10am-8pm. Call: **212-643-4888**

EMERALD SPA
Russian Sauna w/Platza Treatment,
Steamroom/Dry Sauna/Pool/Whirlpool,
Massage/Scrub/Manicure/Pedicure...
For Men/Women. L.I.C. **718-433-1224**

ICHIBAN
Residential/Studio. Steam/Dry Sauna.
Shiatsu/Swedish. Edgewater. **201-969-1323**

***#1* Magic Hands**—Complete Massage. 7 days. 9am-1am. In/out. NY. **718-639-6139**

Doctor/Nurse Medical Team
Men/Women/Couples
732-247-4993

OAKS
Shiatsu & Swedish. NYS Lic. **212-319-4926**

MEDICAL

HIV/STD/GENITAL WARTS
Viagra For Sexual Dysfunction.
HIV Results in 15 Mins. Confidential.
Central Park Medical Assoc. 246-0800

SMOKING CESSATION

Stop Smoking Easily—Complete Program. Wall St. Hypnosis Ctr: **212-349-3989**

WEIGHT CONTROL

15-20 Stubborn Lbs? 5-Wk Carb-Control Program. $40/Week - Includes Meds. Upper E Side/Gramercy Park. **212-570-5058**

The New Medication Everyone Is Talking About! Losing Weight Has Never Been Easier. Physician-Supervised. **212-737-4644**

Medical Weight Loss—Using Medications. Full/Modified Optifast. **212-288-5468**

FEMALE PHYSICIAN
Warm & Caring, Board-Cert MD. Low
NYC Fees: Weight/Physicals/Treatment.
No-fee consult. 116 CPS. **888-PERMALOSS**

LICENSED THERAPY

DR.'s SEX THERAPY
A Reputation For THE BEST
MD-Supv **SURROGATE PROGRAM**
PhD & Board-Cert Clinical Sexologists
Private • Results • All Dysfunctions
212-721-7650

SEXUAL SUCCESS
SEEN ON 20/20 & CNBC
Viagra™ & Individualized Therapy
—NYC **ONLY CERTIFIED*** Sex Therapist
Supv'd **SURROGATE PROGRAM.**
Cure Impotence/PE/Shyness/
Desire & Orgasm Problems. MD Approved
Proven Success 212-971-6060
***Amer. Ass'n of Sex Educators, Counselors & Therapists.**

Surrogate Therapy—Intelligence, compassion, discretion. 11 years exp. **212-316-4768**

TO ADVERTISE IN
HEALTH & FITNESS
Call Mark Bristow:
212.545.3661

The New York Office

ACCOUNTING SERVICES

Bookkeeping For The Busy Professional Organize your records and receipts; file timely tax returns; avoid interest charges; balance checkbook. Call: **212-799-5907**

Bookkeeping For Indiv & Small Businesses Balance checkbook. Handle disbursments, tax returns, receipts, etc. **718-278-3372**

PROFESSIONAL ORGANIZER

Home & Office—Records/bills/space, etc. Computer lit. Free consult. **212-752-5752**

To advertise in
New York Magazine's
New York Office, call Kris: **212.545.3683**

Marketplace

APPLIANCES

EURO-AMERICAN APPLIANCES
Viking, Sub-Zero, Asko, Bosch...
Call Dial-A-Brand w/Make & Model.
Est. 1967. 800-237-3220 / 516-378-9694

800-221-BUYS 212-513-1513 Major Appliances, TVs & Air Cond. At Low, Low Prices. **Home Sales Enterprises**

Major Appliances & Electronics
Wholesale Prices With Expert Advice.
Call: **718-485-9390** Fax: **718-485-9675**

PRICEWATCHERS factory-auth TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call w/make/model #. Lowest prices: **800 336-6694 / 718 470-1620**

ASTROLOGY

Ann Fisher - TV/Radio Psychic—20 Yrs Exp. Accurate. Credit Cards. **518-465-0903**

Renaissance Astrologer/Intuitive, CSW
Blending The Past & Future Enriches The Unique Present. CC's. **888-707-0078 (NYC)**

The Love Psychic—Readings That Change Your Life. Visa/MC. **212-874-7692**

Leslie: 32 Years Exp., Love Expert!—Accurate+. I Can Help. **800-541-6999**

European Psychic—90% Accurate. TV/Radio. CC's. **215-934-5908** 18+.

Stop Confusion! Call Our Caring
Psychics Now! **800-287-7615** $3.48/min.
900-285-7446 $3.98/min. 18+. ASA, BH, CA

Jennifer—Authentic, Caring Psychic. Exp. Accurate. Tarot. Visa/MC. **301-309-0820**

TYMÉ TRYETH TROTH Jeane Trevelyan
British Masters' 6th Generation Psychic.
Featured In Vanity Fair. **310-312-9775**

Psychic Readings by Michael Lafferty—CC's. www.psychicread.com **215-482-6517**

AUDIO/VIDEO

Online Adult Video Catalog—
www.VideoCatalog.com.
For catalog, send $3 ck/cash/MO/CC's
to: PO Box 1429, LIC, NY 11101

CLEANING SERVICE

Busy? No Problem! Let **Leisure Cleaning** Help! Big Jobs. Wkly. Move In/Out. Corp Accts. Insured. Call: **212-628-6130** & Relax.

NY's Little Elves—Fine Home Cleaning... Wishes You A Very Happy Holiday Season.

ELDER CARE

ECS Inc.—Will Assist Families w/SNF, Home Care & Entitlement. **718-224-2645**

FASHION

YAMUNA PASHMINA Luxurious
scarves & shawls from Nepal, $85-$195.
As featured in **Marie Claire. 212-787-2621,**
800-247-6553 www.pashminasscarves.com

GIFTS

NYC Subway - A Brief History
8-page full-color booklet with vintage
NYC subway token, $4.99 + .50 shipping.
Order toll free: 1-877-NY TOKEN

LIMOUSINE SERVICE

Lexus/Lincoln Limos, 2-18 Passengers—Vi/MC/AX. All Occasions. **800-546-3254**

BCS Car & Limo Inc.—LAG $20, JFK $30 & Newark $32. **212-577-5757**

Stretch—$50/hr. Special: $159/4 hrs. Avail 24 hrs/7 days. All credit cards. **800-253-4546**

LANGUAGE

French Lessons - Experience The Joys Of French Exp'd Teacher Tutors All Levels Of French. **Call Emily: 212-595-7728**

MOVERS - LICENSED

Brownstone Bros. Moving & Storage
Named "BEST BET"
by NY Magazine, 5/98.
For larger residential moves.
212-289-1511

PETS

NYC Pet Info Line Has Listings Of Pet Services Dog Walkers/Cat Sitters, Emergency #'s & More. **540-4738 .75/min**

Cat Care—Cat-sitting in your home. Bonded. West: **947-6190**; East: **838-2996**

PROFESSIONAL SERVICES

Cross It Off Your List!—Organizing And Special Projects From A-Z. **210-7961**

Role Play

Nurse Fantasy—Cleansing. All CC's. By Appointment Only. **212-689-1876**

EBONY IS BEAUTIFUL
Exotic Role-Play. CCs okay. **212-268-9484**

Kim—Live/Real/Intense/Exotic/Caring. Unforgettable/Let's Talk. **212-245-4641 24hr**

RENDEZVOUS
New York City's Most Private Club.
7 Days. By Appointment Only.
212-750-2424
Credit Cards Welcome

PASSIONATE PRIVATE NURSE
Personalized & Intimate. **212-354-4391**

Corporate Affairs—9th Ave./W. 36th St. Expensive. CC's. Hotel/Res. **212-228-0098**

TOKYO
"NY's BEST!"
VERY SAFE & CLEAN.
24 Hrs 7 Days
Hotel/Residential
212-290-2312
212-290-2626

Danielle & Friends—Mature, Accommodating. Gramercy/Upper East. **212-327-1799**

Luxurious Privacy—Call: **212-448-0524** www.parisintown.com

Apache Princess—Exciting. For Special Execs Only. By App't. **212-459-1930**

Exotic Venezuelan—Sensual relaxation. Elegant/discreet. Rita, E. 80s. **212-517-6623**

Diana & Friends—European Playmates. Upper East Side. Private. **212-585-3831**

Shemale—Swedish Model/Video Film Star For Desires. Barbi. **212-759-6765**

CENTERFOLD
"We'll Give You The Feeling You Want."
Steps Away From Leading Hotels.
Discreet Billing. CC's .
212-888-9689

Jacklyn—Stunning Model/Actress. Exclusively For Upscale Men. **212-758-8817**

THE EXOTIC PRINCESS
Call: **516-425-4153 / 516-685-6779**

Midtown East Side—Exclusive, Elegant Bodyrubs. Jaqueline. **212-302-2935**

SENSUOUS MISTRESSES
Pvt, Discreet Role-Play. **212-239-0246**

Montana—Ebony Bombshell For Role-Play. Resid/Hotel. **212-279-9372**

Tish—Feminine Illusion Consultant. Call: **212-330-8366** / Role-Play: **212-330-8368**

PAMPER YOURSELF
You Deserve The Best. Ecstasy Comes
To You. Discreet. 24/7 Elite. **212-717-5621**

Elegant, Mature Relaxation—Private. Call For Appointment: **212-697-5932**

RITZ
A notch above the rest
NEW YORK'S PREMIER MODELS
212-869-4544
Outcall only

VENTURES UNLIMITED
Hotel/Residential. **212-888-1666**

Sheri—Beautiful California Role-Play. All CCs. **212-684-8621**

Sakura—Sophisticated, Elegant, Exotic. Lic. NY. **718-729-6161**

Mature, Exquisite Relaxation—Very private, for gentlemen. App't: **212-759-2024**

Two Models—Roommates from Las Vegas. 38th/3rd. **212-867-8848 / 917-723-6969**

Lori—Upscale, Upscale, Upscale! Call: **212-986-5356**

Susie & European Playmates—Elegant, Upscale, Private. Bay Ridge. **718-748-8530**

JANE'S PLACE
A LOT OF FUN PEOPLE
IN A DISCREET AND
CONVENIENT LOCATION.
(212) 929-9122
http:www.redlightnet.com/janes

Sensual Fantasy, Fetish, X-Dress—Beginners okay. Manh/Westch. **212-352-4352**

Mistress Lauren For Discreet Men—Fetishes, Role-Play Only. **516-678-8853**

High Society
For the upscale gentlemen
who demand the very best.
(212) 727-2000

To Intrigue...To Indulge...To Inspire—Call Nicolette - By App't: **212-679-5330**

TEMPTING
The Brightest Star In NYC **212-252-0857**

Dior—Exotic Ebony She-Male Model For Role-Play. Friendly. **212-736-7361**

Fetish & Role-Play Only—Call Ginger, Kim & Nikki. **212-213-0232**

Madam Ruby's
(212) 873-8158
212-929-9122
Discreet

Dream Connection—Fantastic. Elegant, Beautiful. 7 Days. Relaxing. **718-854-7840**

Explore Your Wildest Dreams—With Exotic Encounter/Role-Play. **212-229-2458**

Sophia—Elegant Shemale. Beginners Welcome. **212-582-1122**

SENSUOUS GOVERNESS
Care And Training For Men. **212-764-4872**

Adalis—An Uninhibited Ebony Playmate. By Appointment Only. **212-472-0868**

RUSSIAN MYSTIQUE
Elegant, captivating, upscale. **718-266-5284**

Australian Beauty—Sophisticated, Warm. Expensive... Soho. **212-946-1631**

We Attract New Clients
By Serving Present Clients
Exceptionally Well. **212-681-2823**

Natalie—Sensual And Discreet. Pretty. Upscale. By App't Only. **212-223-8747**

Creole Nurse—Sensual To Fetish Exam/Cleansing. Call: **212-358-5740**

SheMale—You Will Leave With A Smile. Call Amy: **212-849-2798**

Upscale Uptown—E. Side. **212-772-9389** wwwparisintown.com

Candy - Sutton Place For Upscale
Gentlemen. Elegant, Beautiful & Private.
212-980-8118

Continued on next page.

Continued from previous page.

ROLE PLAY

GENTLEMAN'S CHOICE
Beautiful International Ladies
Fulfill Your Dreams. Safe & Discreet.
Residential/Hotel.
Credit Cards Accepted.
212.290.9049
INTERVIEWING MODELS DAILY

Ava & Chaz—Upscale Fetish Cross-Dressing. Midtown Location. 212-586-3882

'96 Playboy Model—Upscale, Residential. Manhattan only. 212-683-2199/917-413-1873

NEW YORK DOLLS
Sensual ladies for upscale gentlemen. Discretion assured. In/out calls.
212-352-1515
www.ny-dolls.com

EXCLUSIVE ROLE-PLAY
Many Exciting Rooms...
Play Out All Your Dreams! 212-696-4965

Lea—Upscale Beauty, Very Private. By Appointment Only. 212-829-1243

Diva - Role-Play—Beautiful Russian Relaxation. Models. 212-517-7756

JILLIAN BRADLEY
& ASSOCIATES
A Wall Street Edition.
The Experience Continues.
212-425-0540

Rage - Exotic Muscle Woman—Sensual Wrestling/Equipped Scenes. 212-358-5740

Adam & Rob For Men—Exclusive, Private And Safe. 212-988-2991

Coco—Ebony Femme Fatale. Fantasy And Role-Play. Upscale. 212-399-4504

Catherine—Private, Upscale Relaxation. Discreet & Expensive. Call: 917-721-2114

Relaxation By Nadia—Beautiful And Sophisticated. East 50s. 212-944-6538

RUSSIAN RELAXATION
Upscale/luxurious. Brooklyn. 718-232-8549

www.nysexygirls.com 800-365-GALS
www.nyshemale.com 800-304-TSTV

Rachel—Top Of The Top. Upscale Only. Exclusive, Selective Only. 212-980-0572

ASIAN DREAM
For upscale gentlemen. Enjoy your dreams, fantasies & desires. Privacy and discretion. Midtown location.
212-983-8239

Victoria—New Beauty In Town. Private And Discreet. 212-754-1134

Ebony & Ivory—Sultry Latina & Black Beauties. 917-673-5461

Exquisite Mistress—Sensual, Erudite, Upscale, Discreet/Private. 516-646-4560

Fantasy Men
New York's Premier Male Models
(212) 388-1500
Safe and discreet. All major credit cards.

GABRIELLA
Mature European for the very sophisticated - expensive but worth it. Hotel/residential. 7am-12pm. 212-826-0758

Monique Is Back From Paris—Elegant And Discreet. Call: 212-517-2637

Chanel—Upscale Ebony Shemale Runway Model For Role-Play. 212-736-7361

www.NYC-GIRLS.com
21 & New To Visit You.
Check Out Our new Faces
(See Our Website For More Info.)
212-679-1991

Massage

HIDDEN TREASURE
Upper West Side. Low 70s. 212-501-9258

An Elegant Escape—West 13th St. Private. Convenient to Wall St. 212-243-1118

Exceptional Massage—By Marie/Claudine. Clean/Pvt. E 50s. 212-888-3497

Wonderful—Private. East 48th Street. Midtown. 7 Days. 212-593-0046

Central Park South - Austrian Lady—Private, Sensual And Caring. 212-246-4759

Yanna—Eloquent Massage. Upper East Side & 5th. 212-308-4658

Trisha—Sensual, Exotic, Private. Upper East Side. 7 Days. 212-996-8499

SWEET TREAT
Midtown East. Pvt. 7 Days. 212-213-4480

Extraordinary Touch—Unforgettable! East 20s... 212-685-5614

Cloud Nine—A Heavenly Experience. Excellence & Beauty. W. 70s. 212-971-4774

Vanessa's Secret—Adventures In Exotic Bodyrub. East 50s. 212-421-5184

PURE BLISS
Private. Credit Cards.
212-213-2977

Pears—Eclectic Excellence, Featuring Synchronized Massage. 212-505-5151

CLASSY FRENCH MASSEUSE
Studio & Residential. 212-472-1138

DELIGHTFUL TOUCH
Sensual And Satisfying. 212-754-1470

East 60s—Skillful European Masseuse. Clean, Private. 7 Days. 212-838-8388

JAPANESE SHIATSU
Call: 212-799-7087. Uptown.

EXCELLENT RELAXATION
New, Exciting, Elegant.
50s/5th. By Appointment: 212-977-7275

The Incredible Lightness Of Touch—W. Village/Wall St. access. 212-645-4995

Sutton Relaxation—Exotic Bodyrub By Crystal. East 58th. Call: 212-944-6083

European Dreamin'...—With candlelight... Gramercy area. 212-253-2685

SENSUAL & ELEGANT
"Very Exclusive"
Park Avenue & 60th
Hotel & Residential
Top International Models
212-753-3030

A Very Private Candlelight Massage—Broadway/W. 60s. By App't. 212-580-5653

Courtney & Friends—212-779-9226. E 30s. Quality, Private, Elegant. Open 7 Days.

Kathy From Moscow—Private. From 11am. Middletown. 212-867-3867

Petite Hands—Chinese. Serene, Quiet, Calming. 212-414-5252

KASA 212-754-6130
Professional Masseuses From Japan.

East 64th Street—Excellent, Professional Swedish Massage. 7 Days. 212-838-8380

Sensitive Man W/Healing Hands—Men only. Call Marc, 9am-9pm. 212-255-8854

Queen's Dolls Bodywork—Bellerose: 718-776-7807 and Forest Hills: 718-997-7726

Mature, Sensual, Classy Lady—Elegant, Private, 7 Days. 212-262-4537

Mauro For Men—Brazilian. By App't Only. 212-228-4211

Massage & Spa—Shiatsu, Swedish & Steam Bath. 201-313-9215 Best in NJ.

Penn Sta., Nice Locale, Swedish—Till 2am. Studio/hotel/res. Paula: 212-268-2830

Marlene—Gentle And Comforting. Upper East Side. 212-452-1665

Tropical—Oriental Shiatsu, Swedish. Rt. 17 North, Ramsey. 201-327-0286

Asian Exotic Bodyrub—Sensual, Elegant. E. 50s. In/Outcall. 212-302-2935

GINZA 212-684-2121
Shiatsu & Swedish. 12 East 33rd St.

ORIENTAL GARDEN
Relax in Astoria.
718-278-6766 Hotel/Res. 718-278-6966

A Great Rub—Shiatsu, Swedish. Asian Ladies. Relaxing. In/Outcall. 212-695-8881

Massage—Swedish/Shiatsu. Body Scrub, Facial. Steam/Shower. 212-661-0777

201-944-1992 OSAKA
Japanese Shiatsu/Swedish. Near GWB.

Shiatsu Studio—Best Swedish. Resid/Studio. 212-583-0140

Adriana—Exclusive, Upscale Relaxation. Early AM. 212-944-6083

1-888-446-5272
Stamford, Rte. 95, exit 8, Atlantic St.

Charles—Sensual, warm hands for men. Jacuzzi/facial/shower. Cpls. 212-832-7872

Oriental Massage—Sensual Relaxation. Outcalls. Call: 917-679-0320

FUJI 212-207-8959
Shiatsu/Swedish. Res/studio. 212-396-4470

Magic Touch—East 30s. Professional Massage. Good Relaxation. 212-545-9940

Pamela & Brooke—On summer break. Private and lux. All CCs. 212-684-8616

COSTA DEL SOL
Beauty & Relaxation. 212-593-1605

Exotic, Sensual Angel—Desirable, Discreet And Private. 212-330-8839

Kiku Japanese . . . East 50—Shiatsu. Studio/Residential. 212-223-2650

49TH & MADISON
Affordable/relaxing. All CC's. 212-223-3166

Massage By Couple—Downtown. By Appointment Only. Call: 212-571-3824

Chinese Porcelain—*Exquisite Grace. By Appointment Only.* Call: 212-414-5252

Sylvia—Discreet, Quality Service. Upscale For Upscale Only. 212-426-7087

Unique Spa—If you don't try, you'll never know. Outcalls. Queens. 718-352-0222

Station Plaza Club—For complete relaxation in Ronkonkoma, call: 516-588-2776

Soothing Touch...—In Stressful Times. Columbus Circle. 212-581-4311

TSUKI 212-717-1600
Excellent Bodyrub. Men/Ladies Welcome.

Adorable, Mysterious
Asian 212-406-2630 Studio/Residential

VIP Massage—Cross Island Parkway. Exit 27 West. 718-479-8499

East 55th St. Professional Therapy—7 Days. Private. Call: 212-319-1538

MAKI 212-751-5550
Shiatsu. Studio/Residential.

ORIENTAL DELIGHT
Massage/relaxation. Resid. 212-686-2222

HAKONE 212-319-3589
Take A Short Trip To Asia. CC's/7 days

Natalie—Professional Massage. Downtown. 11am-9pm. 212-571-3826

Ultimate Pleasure—Available For Upscale Gentlemen. 212-570-9724

Brooklyn's Best Bodyrub—Just 5 Mins From NYC. CC's. 718-783-8176 / 645-7239

East 45th—Professional Massage. 7 Days. 212-949-9183

Body Care—Prof'l Swedish Massage. E. 30. 7 Days. Satisfac Guar. 212-545-9911

Gentle Touch By Asian Beauty—*Culture w/A Smile. Outcall.* 800-478-0853

Westchester/Rockland/Putnam—Touch, Dance, Scenes, Voyeurism. 800-957-3048

Quality Massage—Done With Care And Style. 212-GT1-5243

Miramar—Formerly 61st and Madison. Superb Bodyrub. By App't. 212-826-8814

Top Chinese Model—Exotic, Sensual Outcalls. 917-553-7882

Nicole Is Back—East Side. Wonderfu As Ever. All CCs. 212-684-8621

Strictly Personals

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

uggedly Handsome—35, 6'2", 220 lbs, ıysically fit, auburn hair, blue-green 'es, Anglo-Saxon male, professional, BA, seeks attractive, elegant, educated oman, 25-35, for athletic and cultural 'ents, trips, hugs and mutual support. ɔoking for marriage material. Note/ ıone/photo appreciated. 6565 ✉ ☎

ːggy, Secure, Active—50-year-old lady ith auburn hair, warm blue eyes and a ːart of gold, seeks energetic guy for rolls, tennis and fireside romance. If you e a self-assured, sincere, good-looking ːntleman, 50-62, let's meet. 6567 ✉

ıis Holiday Season—You need a new an in your life. He's a funny, tall, ırk, handsome, affectionate, Jewish,)s, successful businessman. Marriage-inded, 30s? Photo essential. 6585 ✉

---

lark Seeks Lois—A dynamic, com-unicative CEO, handsome, old-shioned romantic, really nice guy, 10", muscular, 43, affectionate, with uch humor, passion for culture, travel, ıghter, fun, seeks vivacious, educated ɔman under 38, for storybook romance, ː. Phone/photo a must. 6601 ✉ ☎

---

panese Woman—Sweet and special, ·, professional, seeks one-and-only - ıte, sexy, real in every life sense, nfident yet self-giving. Luxury for me: Y Times, jazz, Central Park, movies, oking, flowers. 6572 ✉

'etty, Petite MD—Seeks tall, fit male, D or lawyer, 32-45. Photo. 6581 ✉

ıeater And More—Seek open-minded, timistic, communicative male to share ː good in my life as I approach my 50th. ːkets to "The Blue Room" in February · the right man. 6579 ✉

---

ass Act—Pretty, warm, witty, 6', ıcher, 30, Catholic, seeks tall, intelligent, morous man to enjoy life with. Note/ oto. 6586 ✉

ıy Male—Handsome, tall, built, black, , seeks a gentleman, 32-42. 6591 ✉☎

Looking For An Uncommon Man—Attractive blond female, 40, idealistic, attorney, warm, adventuresome, playful, sensitive, communicative, psychologically aware, passionate about city/country pursuits. Seeks kind, fit, intellectually curious Jewish man, 35-45, with a social conscience, who loves kids, for committed relationship. Descriptive note/phone. 6583✉

One-Of-A-Kind Effervescent Female—30, with upbeat nature and universal appeal, seeks fun guy under 40 with sense of humor and adventurous spirit. If you like laughing, driving and walking the highways and byways of New York and environs, lively debates over long meals followed by quiet Sunday mornings with the Times, and are willing to explore the possibility of Manhattan days and nights...get in touch. 6573 ✉

Very Successful Art Dealer—Seeks beautiful, bright Asian woman (25-32) to share everything. I am handsome, in great shape, well-educated, Caucasian. Enjoy tennis, running, movies. Am into a good soul and romance. Recent photo, please. 6568 ✉

Feminine, Funny, Fit Fine Artist—Professor, mid 40s, 5'5", earthy, animal/nature/travel lover, seeks creative, health-conscious, artsy type guy with wit, self-awareness and adventurous spirit, 45-60. Photo/note. 6563 ✉ ☎

My Terrific Sister...—A 48-year-old library professional...is getting this ad as a Hanukkah gift. Leggy and petite, she's searching for a nice-looking, passionate, intelligent, single white male. Note/photo preferred. 6593 ✉

Smart, Successful, Sassy—27-year-old executive, Jewish, white female, more than pretty, independent woman - enjoys travel, theater and adventure. Looking for a nice Jewish guy to share the experiences of friendship, happiness and love. You are 27-36, successful, handsome, secure and fun. Photo, please. 6575 ✉ ☎

Smart And Sexy—Very attractive blond, single white female, shapely, athletic, 5'5", 107 lbs, mid 30s, marketing professional. Loyal, passionate, nice! Seeks single/divorced white male, nonsmoker, professional, athletic, 5'10" plus, 30s-50s, kind, sincere, romantic gentleman with good mind, great heart and sharp wit. 6594 ✉

Unusually Upbeat Widow—Energetic, cultured, pretty. Tennis and museums, kitchen or restaurant - all are good. Looking for soul mate, 49-63. 6596 ✉☎

New York's Premier Matchmaker

• NOW ALSO ON LONG ISLAND •

As featured in NY Times, Crain's NY Business, CNN, CBS, CNBC, ABC, FOX News, BBC, "London" Independent and Cosmopolitan

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350 NY
310-276-0072 BEVERLY HILLS

Soulful, Playful, Handsome—Hippie-type PhD, 41, seeks slim, sexy, funky womanchild for last great love. 6590 ✉

Accomplished, Athletic PhD Male—Seeks Asian or Latin lady of substance, under 55. 6598 ✉

Do you feel

YOU ARE TOO PICKY

If there is something wrong with everyone you meet, come to me. It is time to meet the *right* people.

Somewhere out there is your *special* someone waiting just for you. This is not a person you will meet in a bar, at a singles party or through the personal ads. Like you, each of my clients is extremely busy furthering his/her career. My clients are not and will not be participants in any singles scene. You will not have the opportunity to meet them. They will not have the opportunity to meet you unless you call now and become my client. The clients I represent are very prestigious, attractive, successful, healthy in mind, body and spirit. Afford me the opportunity to make the ***right*** introduction for you.

Barbra K. Brooks

The Ultimate Service For Marriage Minded Professionals
(212) 753-3003 (516) 889-9058

New and Improved!

HEAR THE VOICE BEHIND THE AD

CALL 1-900-443-1500

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th Ave., New York, NY 10036. (212) 782-8050

Strictly Personals

Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 fc NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orde: accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response lir is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), ca *212-779-7500, fax 212-779-2449* or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenu 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New Yo Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

THE GODMOTHERS©
20th Anniversary Sale

Celebrating 20 years of Success!

We're Turning the Calendar Back to 1979 Prices.

This offer is limited to the first 100 people who sign on.

Call today

CALL THE GODMOTHERS©
212-245-7175

Romantic Heart Hunters Since 1979

Breathtaking—Marilyn Monroe look-alike, 38, extremely warm, loves children. Enjoys taking care of a man. Looking for very polished professional gentleman who knows how to appreciate a lady. 6592 ✉

I'd Rather Dance—Attractive, slim, 5'6", professional woman, widow, caring, multiple interests, seeks man, 50-60, as ballroom dance partner, friend, perhaps more. 6566 ✉

Thinking Man's Woman—31, very attractive, green-eyed psychologist, slim and fit, 5'3", long dark curly hair, warm smile, Jewish (nonreligious). Musical, quick-witted, lover of rock 'n' roll, swing dancing, provocative film and conversation. Seeking attractive, slim, intelligent professional male companion, to 40, who is open, curious, reflective, available for intimacy and commitment, with whom to play and share. Photo, please. 6570 ✉☎

Divorced, Nonreligious—Jewish-flavored math professor, 69, 5'9", NYC, two children, Ivy League, bookish. Seeks woman, 59-71, to share life of the mind. 6597 ✉

Pretty, Eye-Catching Redhead—5'4", creative, caring and entrepreneurial (developing an internet business), seeks romantic businessman, 50 plus, to share "the incredible lightness of being". E-mail combustion@aol.com. 6569 ✉☎

Nestled In Northern NJ—Fun-loving, attractive, quick-witted, athletic, successful Catholic woman, 40, slim, 5'2", seeks sincere, quick-witted, physically fit, successful Catholic gentleman, 40-47 plus - must enjoy the finer things in life, with a philanthropic heart. Recent photo, note and phone, please. 6589 ✉☎

Directors at IJL!

Andrea McGinty

Tammy Korol

Beth Meyers

Bring a new friend home for the holidays...
(because no one should have to face their relatives alone.)

Seven years ago, we decided there had to be a way to meet a person that was low-pressure, simple and actually works. That's how we came up with It's Just Lunch! All we do, all day long, is focus on meeting busy, professional, college-educated people and setting them up on quality dates. With thousands of members coast-to-coast, there's a good chance we have the type of person you'd like to meet.

So, come in and meet us. Tell us all about you. No pressure. We do all the work. All you do is meet for lunch or a drink after work.

Give us a call. Your holidays may never be the same!

Dating For Busy Professionals®

IT'S just LUNCH! life, love & dessert.®

Heather Smith

Marianne Haedrich

Jennifer Guterman

New York
212.750.8899
New Jersey
201.363.9594
Long Island
516.931.9339
Philadelphia
215.772.9999
Washington D.C.
202.466.6699
Chicago
312.644.9999
Los Angeles
213.627.9999
Dallas
972.991.4161
Miami
305.381.8888

Also offices in:
Atlanta Houston
Columbus Cincinnati
Austin Baltimore
Minneapolis Boca Raton
Wilmington Indianapolis
Newport Beach

HOLIDAY DEADLINES
The deadlines for Classified & Strictly Personal ads in the January 11 issue (*on sale January 4*):
TUESDAY, DECEMBER 29
HAPPY HOLIDAYS!
New York Magazine Classified

Intelligent, Passionate And Fun–Spirited and perceptive, creative, tal raven-haired beauty, 40, seeks a smar successful and sensitive partner for laugh intimacy and possible long-term relatior ship. Note/photo appreciated. 6574 ✉

A-Plus In All Areas—Jewish female, 2: teacher, seeks single Jewish professiona nice guy, 23-35, with A-plus in sinceri and smarts. Send photo and brief not POB 1384, Commack, NY 11725

Bright, Attractive, Compassionate–Jewish male, 44, 5'11", 185, successf professional, is seeking a serious (ar fun!) relationship with a warmhearte compassionate, bright, attractive Jewis woman who shares my desire for a frier and companion leading to marriag and children. I enjoy long walks, talkin music, food, biking and tennis (and n friends tell me I can charm both seni citizens and kids alike!). Photo/not please. 6600 ✉

For The Selective Male Only-Naturally beautiful brunette woman, 5'7 with outstanding body - a former mod and divorced Jewish Manhattan lady quality, possessing class, style and sul stance. I have a warm, passionate, ou going and creative personality; am sensu spiritual and spirited. I love world trav the arts, good friends, fine restauran the city, being on water and good time I'm seeking high-caliber NY man, ta handsome, in-shape, warmhearted, su cessful, upbeat and upscale, 45-60, who truly emotionally and financially secu kind, having good values. Object: mut spoiling and a romantic, loving, lon lasting committed relationship. Not phone/current photo necessary. 6578 ✉☎

New and Improved!

HEAR THE VOICE BEHIND THE AD
CALL 1-900-443-1500

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th Ave., New York, NY 10036. (212) 782-8050

A Date?—Lovely, genuine, professional, single Jewish female, 35, brunette, 5'4", attractive and slim, with a warm heart and a kind nature, seeks handsome, intelligent, sincere and caring, professional, single Jewish male, nonsmoker, 33-43, to share fun times, trust and love for a lifetime. Note/photo, please. 6595 ✉

Fanciful, Feminine Professional Lady—Fair and slim, 50, longs for a tall, old-fashioned, cultured gentleman for fun...kisses and promises, the opera, theater, curling up...who knows? Note and photo, please. 6588 ✉

Full Of Life In Westchester—Tall, handsome, 41, widowed, (914), spiritual attorney/entrepreneur with great kids, seeks adventure, fun and romance with my counterpart. Phone/photo, please. 6577 ✉

Genuine And Sincere—Divorced, successful LI businessman, 40s, is easy-going, down-to-earth - looking for sincere woman for a committed relationship. Note/photo/phone. 6571 ✉

Bisexual?—Professional male, 39, 5'9", fit, seeks Jewish female under size 8, to start a family. 6561 ✉

Sparkling Blue Eyes—Very pretty, Manhattan Jewish professional woman, 46, with kind heart, seeks tall Jewish CEO, MD, PhD, etc., 40-50, for happily ever after. Kids welcome. Phone/photo. 6582 ✉

Are You Up To The Task?—I'm more than a handful. Smart and successful, sexy brunette - loves and enjoys life. Skier, golfer, theater, music, the arts... I love to travel. I'm looking for a "real man". Are you up to the challenge? Age 38-59 - I'm open-minded and flexible. Please send photo and, of course, a note to pique my curiosity. 6584 ✉

5'10" Female—Slim professional blond in early 50s seeks male companion, 6' or over, for friendship and long-term relationship(?). Manhattanite, who loves city life as well as the outdoors, seeks nonsmoking male with sense of humor. I enjoy tennis, skiing, more. Photo, please. 6603 ✉ ☎

Unique Man Seeks Unique Lady—I ski, sail, fly, read books, etc. Successful entrepreneur. Solve the riddle and tell me what it means: --- of arms (fill in 5 words)... Takes the --- (fill in 5 words)... A world in --- (fill in 4 words)... 25-45. Hint: dead poet. Note/photo/phone. 6576 ✉ ☎

Assortments

FIELDS! The Matchmaker 212-391-2233 317 Madison (entr on 42nd) NYC 10017, Rm 1600. Est 1920. Free consultation & booklet. 18-80. All religions. Nationwide. Visitors invited. Open 7 days. We arrange for your children without their knowledge.

PARTY UNDER THE STARS!!

TAVERN ON THE GREEN

SATURDAY, JANUARY 2, 7:30PM-1AM

Central Park West at 67th Street
Terrace & Rafters Rooms and Tented Patio
UPSCALE PROFESSIONALS, 28-49, $20
800+ EXPECTED! DJ, DANCING, SNACKS,
Please Visit Us On The Internet
http://www.nycsingles.com
(212) 249-3636

Classical Music Lovers Exchange™ For unattached music lovers. Nationwide. **1-800-233-CMLS** Box 1239, NY, NY 10116

'SMART IS SEXY'

For graduates and faculty of the Ivies, Seven Sisters, MIT, Stanford, Northwestern, UC Berkeley, Johns Hopkins, U of Chicago, medical schools. Over 2,800 members. **The Right Stuff: 800-988-5288**
www.rightstuffdating.com

SOLUTION FOR SINGLES
• PHOTOS & VIDEOS •
A personalized intro service for busy NY/NJ prof'ls & execs. 9 yrs. **201-944-6171**

Perfect Partners™

Voice personals for gays & lesbians seeking lasting relationships

— FREE CALL —

212-987-6400

Date Someone New This Weekend

Call to hear 1000's of voice personal ads for free!

212-987-7000

THE RELATIONSHIP LINE™

FREE CALL

Customer Service 212-987-7001
www.relationship.net

A+ Rating! Int'l Singles Russian, Jewish and European ladies in NY. **212-736-6870**

Discerning Jewish Professionals—Fine Art of Matchmaking. Raizy **212-877-5167**

The Singles Network—Intros for prof'ls Westchester & CT. Est 1983. **914-946-1801**

Upscale Jewish Introductions by Shoshana
Est. 15 yrs. Personalized, confidential.
Photos avail. Fee quoted. **718-275-8000**

Get Your Heart Beating Again!
Call Us For A Free Consultation.
Rendezvous Matchmaking 212-431-4466

NY's Only Way To Meet Upscale Japanese Ladies... 212-431-8705
- Cute, Warm and Sexy, 26, 5'3"
- Sophisticated and Charming, 36, 5'4"
- Gorgeous and Smart, 39, 5'2"

European Elegance—Meet NY Russian, Jewish and European ladies. **212-271-5917**
GALA SINGLES PARTY - Sat., Jan 23rd

Latin And Russian Beauties—Free catalog (with 1,650 girls). **1-305-858-7766**

Single Book Lovers—Gets unattached readers acquainted. Bx 117, Gradyville, PA 19039 **www.singlebooklovers.com 800-773-3437**

STRICTLY PERSONALS COUPON

Rate is $37.00 per line, two-line minimum. Add $35.00 for NYM box number.

Call 212-779-7500 for more information, or you may fax this coupon to: 212-779-2449.

Mail this coupon to: **New York Magazine Classified,**
Attention: Strictly Personals, 2 Park Avenue, 11th Floor, New York, NY 10016.

All ads are accepted at the discretion of publisher.

Name ______________________________

Street Address ______________________________

City ____________ State ____________ Zip ____________

Day Phone (for our records only) ______________________________

Payment: Check ________ or Credit Card ________ MasterCard/Visa/American Express (circle one)

Card Number ______________________ Exp. Date ____________

Signature ______________________ **Would you like a voice box? If so, check here.** ☐

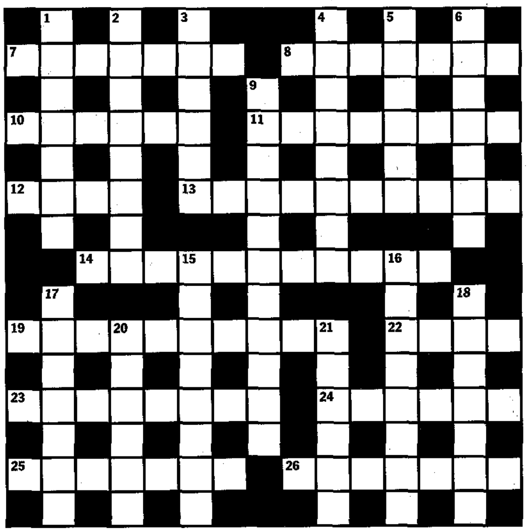
If yes, we will call to give you an access code. All calls are confidential.

AD COPY:

1

2

The 'Guardian' Crossword



ACROSS

7,11 Payment at strongpoint by half-Jewish party lamenting the Royal 5. (4,3,3,5)
8,11,16,18 Only the native American soldier is good enough for the blonde. (4,3,3,5,8,3,4)
10 Religious person reaches religious conclusion for reproduction. (6)
11 See 7 and 8.
12 *American plc first.* (4)
13 Old solvers—shifts do well without them—are looking frightful. (6-4)
14 Edict about putting it in the pudding in a feeble state. (11)
19 Madonna with her third change is on the point of dressing. (10)
22 It's in London, like this little house. (4)
23,18 3 was causing apprehension with "Goodbye," that arrangement with two notes to the melody. (2,4,2,3,4)
24 Container of wine for painter in coffee-house. (6)
25 First of stars in a constellation's prayed by . . . (7)
26 . . . 18 nymph, worrying Laertes for starters, I hope. (7)

DOWN

1,17 Change 4 to 10 to a 5 in 4s, then 11. (7,7)
2 Cooked fish and meat during dessert? (8)
3 Chap in rhyme with my brown hair. (6)
4 First of a few up in front of 1. (8)
5 Gershwin's beginners are Hobson's choice. (6)
6 Thespians turn to fives in romances. (7)
9 Everywhere where there's a railway junction? (2,3,6)
15 Giving backword: out of design I generally turn up. (8)
16 See 8.
17 See 1.
18 See 8 and 23.
20 Player in boots turned one in. (6)
21 Get away from wobble especially with Illy gone. (6)

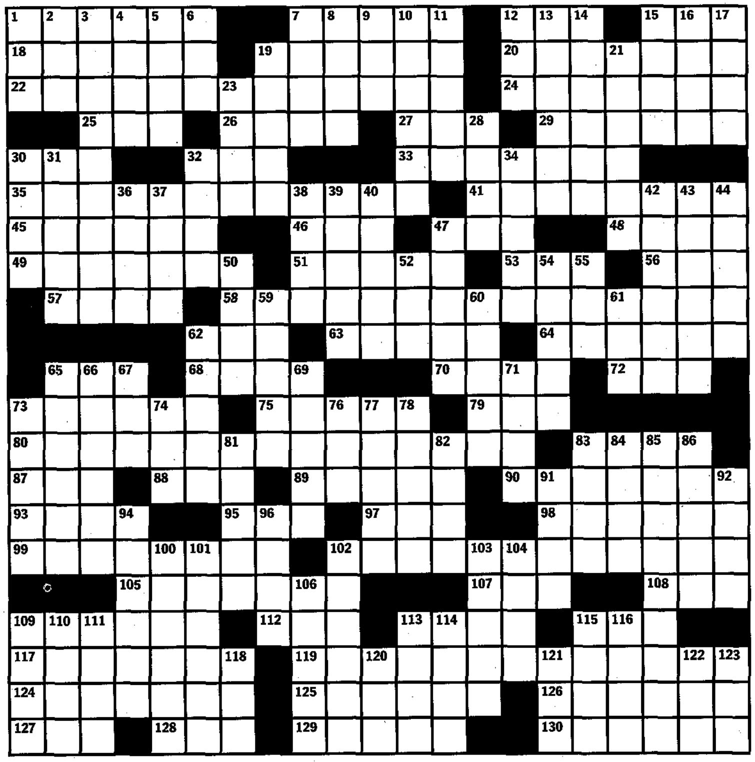
'Auld Lang Syne: 1920s Songs': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Walk unsteadily
7 Drying kilns
12 3rd man in the ring
15 Morsel for Dobbin
18 Lake north of Syracuse
19 Garb
20 Disney World locale
22 1927
24 Cavalryman of yore
25 "King Kong" victim Wray
26 Prince William's school
27 "—— the ramparts . . ."
29 Reluctant
30 Animal enclave
32 Egypt-Syria merger, once: abbr.
33 "The Music Man" star
35 1921
41 1929
45 Parlor furnishing
46 It has a head and hops
47 Alphabet sequence
48 Opposed
49 Relaxes, in a way
51 "Piece of cake"
53 To the —— degree
56 Sea gull's acquaintance
57 Baseball hero Sammy
58 1922
62 U.K. flying gp.
63 Raring to go
64 Doesn't use the bell
65 Milliner's sale
68 Actress Swenson
70 Having no doubts
72 "Annabel Lee" poet
73 Seeding
75 Toward the stern
79 Reagan son
80 1920
83 Like two peas in ——
87 All systems go, in space
88 Olive of the comics
89 Classic Alan Ladd Western
90 Ancient ascetics
93 Quaker pronoun
95 Cable channel
97 Part of N.I.M.B.Y.
98 Verdi opera
99 1928
102 1923
105 Alda's four, in a film title
107 Vietnam offensive
108 Nile viper
109 Outcome
112 Casino action
113 Madeline or Gus
115 For each
117 Receives with consent
119 1926
124 Sculptors' tools
125 Reduce in size, as a waistband
126 Former grape
127 Boxing wins, informally
128 Morning moisture
129 17th C. Dutch painter
130 Be present at

DOWN

1 Huck's pal
2 Yearling's age
3 1924
4 Singing Turner
5 Small whirlpool
6 Ewe's mate
7 Galba's successor
8 —— impasse
9 Imogene's co-star
10 Scout units
11 Underground drain
12 Lightning diverter
13 Misprints
14 Taste
15 —— about (circa)
16 Trifling tumults
17 Muscle fitness
19 The Jetsons' dog
21 Items on the docket
23 Opposite of nah
28 Take a breather
30 Pitts of old movies
31 Bids first
32 Secondhand
34 Evel Knievel specialty
36 Gleason's "How sweet ——!"
37 Capp's "Hyena"
38 Texas city
39 Upper crust
40 Oscar de la ——
42 International ed. org.
43 Bowler's feat
44 Prongs
47 Clogs and pumps
50 Memorable Getz
52 Gear tooth
54 Currency stand-in
55 Dearie, briefly
59 The gift —— (skill in conversing)
60 Cape Cod town
61 Go one better
62 Beatles' Eleanor
65 Santa's laugh
66 Roused from sleep
67 Retort to "T'aint!"
69 Bottomless chasm
71 Dissolute fellow
73 Thwacks flies
74 Late-style: prefix
76 Checkup sound
77 Cannes coin
78 Caruso, for one
81 Certain saxes
82 The Abominable Snowman
83 Apropos of
84 House of Lords member
85 1925
86 Fabled Greek Island near Mykonos
91 Cushy
92 Tureen contents
94 Comes afterward
96 No-liquor-license policy, perhaps: abbr.
100 Barked shrilly
101 War occurrence
102 "—— a fact?"
103 Vermont patriot Aller
104 Refuse to grant
106 Gingrich, and others
109 Torture-chamber device
110 Sonic backtalk
111 Biol., geol., etc.
113 Place for 99-Across
114 Server's edge, for short
115 H.S. juniors' exam
116 Blue-pencil
118 Compass letters
120 Squeeze out, as a living
121 Tax-deferred acct.
122 Writer Anaïs
123 Fitting word for this spot in a puzzle



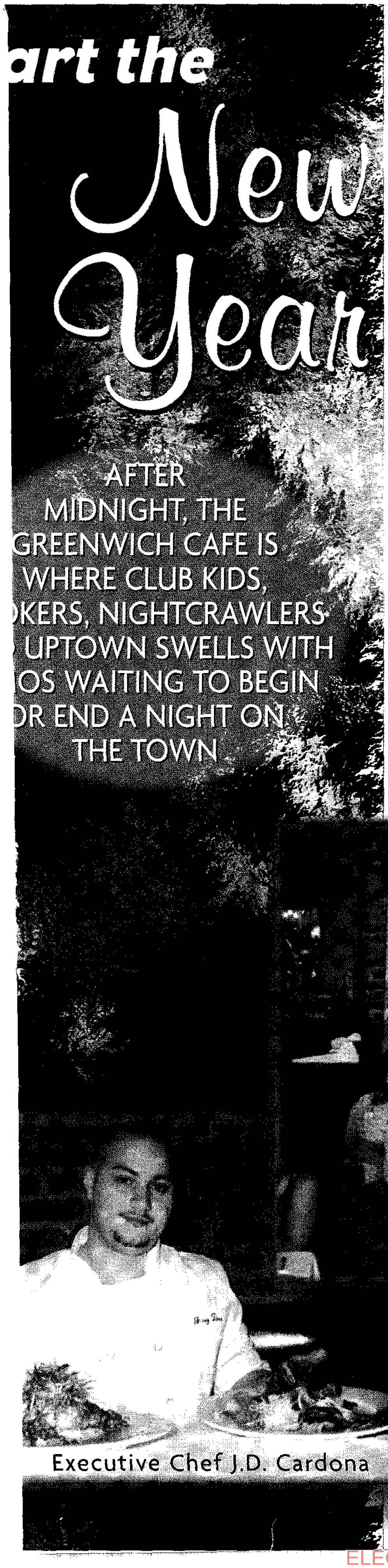
Solutions to last week's puzzles appear on page 10

Advertisement

art the New Year

all night at the GREENWICH CAFE off right...

By Nik Avery



AFTER MIDNIGHT, THE GREENWICH CAFE IS WHERE CLUB KIDS, KERS, NIGHTCRAWLERS UPTOWN SWELLS WITH OS WAITING TO BEGIN R END A NIGHT ON THE TOWN

"They all come out at night," says J.D. Cardona, *"and they all come here."* Cardona is talking about the roving band of New Yorkers who uphold the city's we-never-close reputation. And as chef at the Greenwich Cafe' (75 Greenwich Avenue, 255-5450) Cardona is responsible for feeding them.

The Cafe's been open since December 1994 - 24 hours a day. *"We don't even know where the key is anymore,"* says Cardona, whose idea of a night off is going home at seven o'clock. *"Working like a maniac keeps me sane,"* he says.

With its sprawling sidewalk terrace and candlelit dining room of plush velvet banquettes (including a horseshoe-shaped booth for eight in the middle of the room), the Greenwich Cafe' is the very center of the latenight hubbub where Greenwich Avenue, Seventh Avenue and Eleventh Street criss-cross at sometimes-dizzying speeds. The terrace fills up with people obviously pleased to have ringside seats at this see-and-be-seen scene. The dining room is all nooks and crannies and cozy corners. Bright-colored paintings and gilt-framed mirrors hang on brick walls, and a dance club-quality sound system pumps out techno-pop, rap, blues and classics from the 70's and 80's.

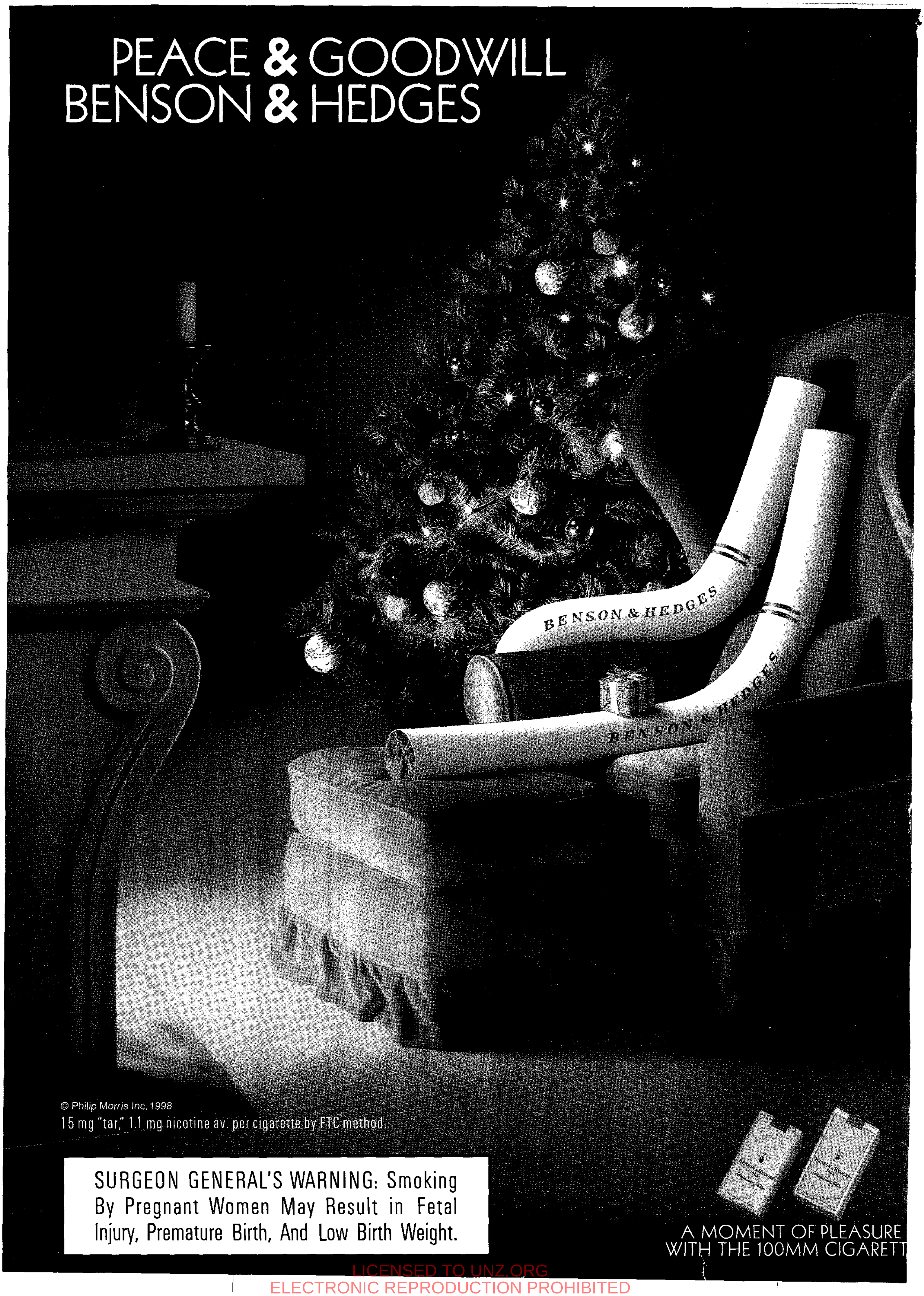
After midnight, you'll find ER medics from St. Vincent's Hospital across the street, jazz buffs from the Village Vanguard round the corner, regulars who wander in off the neighborhood's tree-lined streets, bold-faced names who arrive by limo. All of them lured by a menu that covers the map from the Pacific Rim to the Mediterranean, with stops in the American Southwest along the way.

Executive Chef J.D. Cardona

"I'm all over the place with combinations of ingredients and seasonings," Cardona says, *"but I pull it all together with classic French cooking techniques."* And if you're expecting a latenight menu of nothing more than pasta and burgers, you'll be happily surprised with your options here. A potato and goat cheese roulade atop spinach and tomato salad with herb vinaigrette. A spicy crab and potato croquette with a melon and avocado coulis. Almond-and-herb crusted salmon with chunky gazpacho salad afloat in cucumber dill sauce. A scallion, garlic and ginger tuna burger with onion rings and Cajun mayo. A grilled crab and avocado sandwich. Eight pasta dishes. And, no matter whether you're just getting started or wrapping things up, breakfast choices that include pancakes, omelettes, a waffle with ice cream, a wild mushroom frittata with spinach and jack cheese, and the classic steak and eggs. And a dessert platter loaded with at least a dozen tempting cakes, tarts and pies.

But the biggest surprise on the menu may be the price of all this fun and fine dining. Salads and appetizers are five to eight dollars, pastas ten to $13, sandwiches and burgers five to eight dollars, entrees ten to $17, breakfast items four to nine dollars.

The Greenwich Cafe – 75 Greenwich Avenue, Corner of Seventh Avenue South 255-5450/89 Amex, VISA, MC, Discover, Diner's



PEACE & GOODWILL
BENSON & HEDGES

© Philip Morris Inc. 1998

15 mg "tar," 1.1 mg nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

A MOMENT OF PLEASURE
WITH THE 100MM CIGARETT